

The School Musician

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Edmund W. Lienke
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SEPTEMBER

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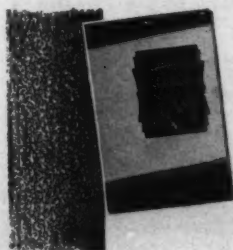
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Story on page 36



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Official Organ of the

National School Band Ass'n, A. R. McAllister, President
National School Orchestra Ass'n, Adam P. Lesinsky, President
and the

American Bandmasters Association

for the School Band Field

Robert L. Shepherd, Editor

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SEPTEMBER, 1932

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Entered as second class matter at the post office at Chicago, Illinois, under the Act of March 3, 1879. Published monthly except July and August by the School Musician Publishing Co. Subscription Rates: One year, United States, Mexico and U. S. Possessions, 60c. Canada, 75c. one year. Foreign countries, \$1.50. Single copies, 10c; by mail, 15c.

The Editor's Easy Chair

WITHOUT any help from the outside, we are persuaded that a formal Editorial Page, glorified with personal opinions, has no place in a friendly association magazine. From now on we are going to greet you with whatever we have to say, in the same friendly spirit with which we aim to welcome all of your personal visits to our humble home, and all of the fine letters you write us every day.

As far as we are concerned, no issue has ever gone in the mails that hasn't made us weep with regret that it isn't better. No issue has ever sufficiently approached our ambition that we have felt the least bit content. We struggle diligently to make each better than the last. We hope THE SCHOOL MUSICIAN will never entirely suit us.

* * * * *

IT IS a particular delight to us that many of the greatest musicians in this country, on their respective instruments, have consented to write for THE SCHOOL MUSICIAN during this school term. Both as artists and as instructors these men stand at the heads of their respective ranks. There is a veritable fountain of information in store for you in the coming issues. It will be fascinating reading. But, alas! if we told you everything, this would sound more like an advertisement than a friendly chat.

* * * * *

AND while we are on the subject, may we urge you—you who are reading these lines—to write us a letter and tell us frankly what you like best in your magazine. For this is your magazine. Without you there would be no need for it. And so we want to make it thoroughly yours, filled with the things you want to read; made interesting with the pictures you want to see. Whether you are a new subscriber or an old friend; a very young school musician or a highly experienced director; your ideas are just as valuable to us and will be just as welcome. Tell us what you like; what you don't like.

Our aim is to edit a magazine which will be increasingly effective in bringing good and helpful suggestions, interesting reading, instruction pleasant to take, to the two million school musicians and the five thousand school Bandmasters and Orchestra Directors for whom THE SCHOOL MUSICIAN is published. Please do your little bit by writing. Let's make this a real family circle of exchange.

* * * * *

THIS magazine is cooperating with both the National School Band, and Orchestra Associations in an endeavor to record an authentic census of every school Bandmaster and Orchestra Director in the United States. Every person whose name we learn,

actually engaged in this work, is immediately turned over to the Registrar who, in turn, requests that individual to fill in and return an official census card. In this way the associations hope to develop the only list of this kind to be in existence.

Officers of state associations can be of special help in this work. Please send in your membership list. There is absolutely no commercial aspect involved. The information is exclusively for the private use of the associations.

Bandmasters and Orchestra Directors who have not yet received their official request for information, and the green official census card which is sent for the purpose of giving this information in systematic form; should not be timid about sending in their names. The directors who have received their census cards and have not returned them are urged to do so at once. If you have misplaced your card, just address a postal with that information to the Registrar's Office, National School Band and Orchestra Associations, Room 730, Carbide and Carbon Building, Michigan Avenue at East So. Water Street, Chicago, Illinois, and a new card will be sent you. And by all means, if you have moved since sending us your card, let us know at once. It is to your personal advantage to record your name and indicia in this census. Will you cooperate with your association to make the record 100% accurate?

* * * * *

IN the October issue of THE SCHOOL MUSICIAN, unless some unforeseen delay intervenes, will be published the new constitution and by-laws of the lately reorganized National School Band and Orchestra Associations. The text of this instrument will apply to both associations, only the word "band" or "orchestra," being changed as required.

It is, of course, right and proper that this constitution and by-laws should be published in the official organ of the associations, but the officials entertain another hope in connection with this publication. It is the hope that state associations, those now organized, in process of organization, or yet to be formed, will in the main adopt the same writing with such minor changes as local requirements may dictate. If this is done, then it is reasonable to hope for a perfectly harmonious working movement of the school band and orchestra mechanism.

Watch for this in the October issue of THE SCHOOL MUSICIAN. It is something that should have the special consideration of every school Bandmaster and Orchestra Director, and the particular interest of every school musician who is, after all, the most important factor in the whole picture.

WE are living in a machine age which brought with it an era of great specialization. Experts are being developed in every line of work whether it be manual labor or a profession. The old family doctor who would write prescriptions for your general ailments, pull your teeth, cut out your appendix, fit your eyes with glasses, and cure your earache, has passed out of existence excepting in a few isolated communities. Today we have dentists, surgeons, oculists, and numerous other specialists to take their places. I believe in specialization and feel that an expert in any line is capable of serving you better than a "Jack of all trades." But there is a certain foundation—a general culture necessary before a person should devote all his time to any specialized subject.

Now let us see how this applies to music in the high school. At the present time the average high school offers courses characterized as college preparatory, general and commercial. A technical high school offers courses in the various trades. A short time ago I received a questionnaire from a certain high school which proposed to add a music course to its curriculum. This course was quite thorough, covering a period of four years and leading to a high school diploma in music. Naturally, most of the regular high school subjects were replaced by music subjects.

The fallacy of such a course is this.



Should a Music Diploma be Offered in High School?

By Adam P. Lesinsky
Director, Whiting School Music

It assumes that music is independent from all other things. Such an assumption is wrong. Nothing is independent. How much could you enjoy Wagner's operas if you knew nothing of mythology and literature? Did Wagner spend his life merely to tell a few fairy tales? No. Wagner relates stories of human love, happiness, tragedy, and philosophy, whose beginnings are to be found in mythology, literature, and customs of an earlier time. Some general culture is needed to understand him. If we deprive a high school student of acquir-

ing a general education by making him specialize too soon, we are depriving him of enjoying music to its fullest extent.

If a music student is going to become a teacher, especially a teacher in the high school, then a general education is still more imperative. High school students expect a music teacher to know more than they do about the subjects taught in high school. If he lacks this knowledge, he cannot demand their full respect. A music teacher must know something about psychology to teach children successfully. A good performer on a musical instrument is not always a good teacher. In most cases this is due to the fact that he devoted all his time to specializing on his instrument and neglected the general culture which leads to a better understanding of logic, the activity of the mind, and human temperaments.

Specialization, therefore, should not take place until a student has acquired at least a high school education. By this I do not mean that any kind of talent should not be developed until a student is through high school. On the contrary, I believe that a student should be given all the opportunity possible during his high school career to develop his musical talent along with his general education, but not to the exclusion of it. In many cases it would be advisable for a student who is especially talented in

(Continued on page 42)

By G. E. Van Ness

WITH the brass section and reed players deep in other sections of the September issue, we flute players may now feel free to discuss our own problems. Nothing need be said of mouthpiece trouble or means of preventing cracks on the body joint, and even though last season's crop of cane is still green, we will manage to get along some way.

We have our own troubles, however, and I want to discuss a very common fault, an error of judgment that causes the average school flute player untold grief.

A great many band and orchestra directors have come to me with their flute problems, and almost invariably the question is asked, "How can my flute players be taught to play in tune in the upper register?"

I presume many of you have heard this question asked before, and with variations. The average school flute player does play sharp in the upper register. He overblows the instrument in an honest effort to make himself heard over reeds and brasses that are perhaps really "going to town," and in his effort to prove that there are flutes in the band commits two or three little errors of judgment that make playing in tune an impossibility.

The trouble arises from a lack of knowledge of two of the foremost principles necessary for tone and intonation. A "set" embouchure and a tendency to cover too much of the mouth hole is generally the cause of the flute player's despair.

Before attempting to remedy these embouchure faults we must be absolutely sure that we understand two very important facts about tone production. I will number them one and two. Memorize them thoroughly and resolve never to forget their importance.



1. Forcing the tone with a set embouchure causes it to raise in pitch and the tone flattens as the air supply is reduced.

2. The tone flattens as more of the mouth hole is covered, and sharpens as it is uncovered.

Is this a Chinese puzzle? You probably are wondering in what way the pitch will suffer when forcing a tone and at the same time covering three-fourths of the mouth hole. Or, why your tone becomes flat even though you feel that you are maintaining the air supply.

A knowledge of a very few necessary rules governing position and embouchure movement will soon clear up this misunderstanding. In applying these rules, however, you will need all your patience and determination plus a pair of ears that know when you are wrong.

Perhaps we had better take a flute lesson right now. It will have to be a short one, and there is a lot of territory to be covered, so get the flute out and we will start at once.

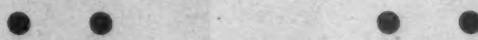
All ready for the lesson?

First, a few words about the proper position for the head and foot joints. It is impossible to set a rigid rule for putting the flute together, as lip formations vary greatly and hands come in assorted sizes, also.

I assemble my flute with the mouth hole in line with the center of the tone holes on the middle joint, and with the foot joint adjusted to a position that will bring the post supporting its mechanism slightly right of the center.

Some players place the mouth hole in line with the key operated by the first finger of the left hand. Others want it in line with the center of the middle

A Lesson on the Flute



joint keys when open. You will have to find the position best adapted to your individual needs.

The foot joint should be adjusted so the little finger may rest comfortably on the D \sharp key and within easy reach of the C \sharp and C \flat keys.

With body erect and elbows held away from sides to permit the utmost freedom of breathing, place the flute in playing position, with fingers arched over the keys, the little finger of the left hand over the G \sharp key and the right hand little finger on the D \sharp key thus keeping it open.

Tilt the head slightly to the right so the flute may be held at a slight angle, and avoid dipping the chin, as this interferes with the proper relaxation of the throat muscles.


The lips must, of course, be parallel with the line of the flute. This rule should always be observed, but many flute players disregard it entirely. If you must hold the flute at an angle of 45 degrees, be sure to rest your head on the right shoulder when playing, as you can then at least keep the lips in line and allow full use of the embouchure. Try this before a mirror, and be forever convinced that the more horizontal position is the best.

When bringing the flute to the lips be sure that it is not pressed into place. Rest it lightly but firmly against the lower lip. Now let the lower lip overlap or cover one-fourth of the mouth hole. Be sure that one-fourth and not half of the hole is covered. You will need some leeway in embouchure movement as you use the entire register of the flute, and at no time should more than one-third of the mouth hole be covered. Stay with that mirror.

We are first going to play the first B \flat (third line in the treble clef) and we will pronounce the tone softly, sustain-

ing it without a change in volume for at least four slow beats. The tone should be clear and without a waver.

Now, body erect, elbows away from sides, flute in playing position with head tilted slightly to the right, chin up, lips parallel with the direction of the flute and lower lip covering one-fourth of the mouth hole. Take a good full breath, through the mouth, of course, and without taking the flute from the lower lip.

Bring the lips nearly together, leaving only a small flat opening, not oval but like this,  in appear-

ance, and advance the tongue to the inner edge of the lips. An articulation similar to the syllable "too" is imparted to the tongue as it is withdrawn and a small stream of air directed against the opposite wall of the mouth hole. Keep this air supply even, as the tone is to

(Continued on page 41)



In the National Contest last spring this Springfield (Ill.) Grade School Trio composed of John Weber, Wasley Krogdahl and Kenneth Emery carried away first place honors. They know their flutes!

What Drummers Should Play for the Contests

By
W. F. Ludwig

Richard E.
Guthrie, stu-
dent-teacher
of Hunting-
ton, Indiana,
and winner
of first place
in the Na-
tional High
School Solo
Drum Con-
test, 1932.



NOW that the drum is included in the soloists' contest in the sectional, state, and national high school contests, there arises the question, what to play? And here I want to sound a note of warning. If you get the wrong conception of this contest, you will put in a lot of useless hours in study and be disappointed when the contest comes because you did not properly prepare.

The contest committee, last year, was careful to select prescribed numbers for all instruments *except the drums*. This left the contestants considerably in the dark as to what the requirements really were and what the judges might expect. The result was that there was some confusion and misunderstanding, first, as to what type of drum to use; second, as to a sitting or standing position; and, third, as to what to play. This left the judges, as well as the contestants, with some handicap. All can be avoided if you

give this drumming just a little thought and get down to the fundamentals.

Anything that is worth doing at all is worth doing well. You start, of course, on the rudiments. Any dealer will show you a good drum method based on the rudiments of drumming. Your instructor knows all about the rudiments, and most drummers know and realize that there is only one correct method of drumming and yet they try to sidestep and look for short-cuts.

All worthwhile drum solos today are based on the rudiments of drumming. There are no short-cuts, and you cannot properly execute a drum solo without the use of the rudiments, so why not get down to brass tacks, analyze them, and bring them at your finger tips. They may appear a bit stubborn at first; but they will soon yield to persistent persuasion and work wonders for you. They are somewhat like the scales of other instruments. They appear com-

plicated and uninteresting; but you cannot avoid them and you need them. They are the scales of the drum.

Fortunately, the rudiments are standardized. They are the same in every good book. They are not a one-man invention. They are the successful method that has been used for a hundred years or more. They have withstood all attempts of substitution by so-called modernistic, short-cut drum instructors that have but a limited experience themselves and in only one line of drumming. These methods, of course, should be avoided and are the direct cause of most of this confusion and misunderstanding.

There are twenty-six rudiments. Certainly you could not use all of them in a contest; yet it would be quite impossible to play the simplest solo correctly without the use of four or five of the most important of them.

Take, for example, the drum solo in

the famous Sousa march, "Semper Fidelis"—and there, by the way, is an excellent contest number. It starts with a seven-stroke roll; yet many drummers substitute a five. The cross stick beats in that solo are executed by resting the tip of the left stick on the head of the drum and beating upon it with the right stick at a point about one-third from the tip. That is the usual way. It may also be played by raising both sticks in the air over the head. However, such a beat will not be heard in a band or orchestra. It is best, therefore, to hold the left stick on the head in order to preserve the rhythm. The important stroke in this solo, however, is the flam accent that appears in the seventh bar; and that is just where most drummers fall down, simply because they do not execute the flam accent correctly. The first flam in that bar is executed with the right hand; the second beat with the left; the third beat with the right; and the fourth beat, a flam, is executed with the left hand. It is a left-hand flam. If you know your flams, you will have no trouble in executing flams from hand to hand and can play that seventh bar accurately, maintaining the rhythm so that there will be no break in the time and the band will have no trouble in setting in again. But how many times have you heard that little solo go wrong? Select any three drummers now from your band as a test and see if they will play it together. They will, only if they know the rudiments, so why not select some of the simple, well-known drum solos and get them correct before attempting creations of your own that have neither head nor tail.

Some of our correspondents tell us that they are very apt in the juggling of their sticks. They can twirl the sticks with one hand while they play with the other; also, they flip the sticks in the air and catch them without missing a beat. This trick drumming may be permissible as a vaudeville stunt but certainly not in serious contests. Some ask if they are to play trap drums with traps or just snare drum and base drum. Some want to know whether they are to play in a standing position or a sitting position. This also comes from that type of quick method instruction book.

The rudimental drummer, of course, is to stand. He is to play his rudimental beats on a military drum because the military drum is the prime instrument in the drum line. A rudimentally trained drummer can and will

adapt himself very readily to orchestra drumming and the sitting position. A student, likewise, should always practice his elementary studies in a standing position in order to permit the free movement of the arms and avoid forming bad habits of improper holding of the sticks and arms. Later on, he can use this same method in a sitting position.

The contest committee, no doubt, will see fit to select a few of the important rudimental beats, starting, perhaps, with the long roll, then the flam from hand to hand, and, perhaps, the five and seven-stroke rolls. This can be followed by a short solo of the contestant's own selection; but I still maintain that the "Semper Fidelis" drum solo should be included because nine out of ten high school drummers will stumble and distort the rhythm because they do not play this solo correctly.

The judge, in judging a contest of this kind, will ask for your music, which means the instruction book from which you have selected your solo. If you have mastered a number of the rudiments, you select your solo that contains the rudiments that you are able to execute.

Any drummer that knows the rudiments will have no trouble in reading, because he reads by group. It is not necessary for him to follow each note because he recognizes a bar or any group of bars as either one or a group of rudiments and executes them instantly. Referring again to the seventh bar of "Semper Fidelis" solo, this bar contains six notes with a flam on the first and fourth notes. To a rudimental drummer, it is not a matter of so many notes and so many flams; to him, this bar contains two flam accents, and that is the way it is executed and there will be accents in the proper place. The rhythm will be maintained in this, as in all rudimental beats.

Now, as to solos: If your knowledge of the rudiments is limited to the flam, the roll, and the flam accent, you would, of course, select a 6-8 march, perhaps the common 6-8. If you can play a flamadiddle, you will select a 2-4 march; or perhaps a march containing both. If you can execute the flamacue, you will select the standard Army 2-4; and, by simply adding the single and double drag to the rudiments now mentioned, you will be able to play "The Downfall of Paris," which is quite the favorite drum solo and is used extensively in school band contests. If you

progress with your rudiments to the extent that you can play "The Downfall of Paris," you will have convinced yourself of the importance of the rudiments to such an extent that you will not stop there. You will find much pleasure in the mastery of all of the twenty-six rudiments that are not as difficult as the ones we have mentioned. You are then prepared to play "The Three Camps" and a long series of solo marches that are so rich in rudiments that it will be a constant pleasure and satisfaction to you. These marches keep you in trim always. You will always know just what to play for a solo at any time or any place. You will recognize any drum phrase and execute the same instantly without hesitating. Your director, of course, will say that you have a natural sense of rhythm; and there will be some truth in that. We all have a natural sense of rhythm; but this natural sense of rhythm must be developed into the ability to execute the same on a drum, and that can be done only by the study of the rudiments.

Many drummers have made the mistake of referring to shortcuts or methods that are published just because someone wanted to get out a book and be different. That type should be avoided. I would, by all means, recommend that you hold to the standard rudiments. The Moeller Book is the most reliable of the standard methods in this regard in print today.

To date, contestants in the school individual drumming contests have been allowed to select their own solo. Each player is allowed six minutes, but a sight reading test may be included before long. This will be a drum part of some standard march. A test of that kind will be welcome to the rudimental drummer, because he is trained to read by group and will be able to execute the part exactly as it is written. A rudimentally trained drummer will be a good reader; he will realize that the printed part should be followed; he will not resort to faking, which often plays such havoc in a band.

If you aspire to enter this contest, be sure to allow yourself enough time for the preparation of your solo. Devote time to the study of the individual rudiments before you select your solo; remember the ground work and the hardest part of the study consists in the mastery of the rudiments, not of the solo. So, start early, prepare your rudiments; and select your solo according to the rudiments that you have mastered.

By
Max Pottag

*Celebrated French
horn virtuoso of the
Chicago Symphony
Orchestra.*



I Champion the **Horn**

WHY is it that our high school bands have been brought up to such a high standard?

First of all, of course, this has been accomplished through the training of very competent directors and teachers, but secondly, that improvement has come about through the use of the French horn. With a band using Altos or Melophones (no matter how well trained the players may be), the result

will be a thin sounding tone quality. Contrast this with a band having four full-toned French horn players (double-horns preferred). The latter will have the effect of a full sounding organ.

In the years 1929 and 1930, when the Senn High School Band of Chicago had the national championship, and was under the direction of Captain Gish, the band had a double quartet of French horns of unusual ability which attracted

nation-wide attention. Since those years the Alto has almost disappeared, and the French horn has taken its place. This is real progress.

The belief that the French horn is too difficult an instrument for younger people to play has been proved wrong. However, it takes a musically intelligent boy or girl to be a successful player, inasmuch as it is rather tricky to find

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Summer Festivals Hither and Yon

SUMMER music festivals are the very latest thing in the fashion book of music. This season's style showings have surpassed all past records in beauty and effectiveness. From all states of the nation come glowing stories of entire days or weekends given over to music.

It would be difficult, if at all possible, to mold the details of all of these wonderful fetes into one story. All forms of music found a place on the various programs. School bands, school orchestras, and school choruses took the lead in each and every one of the great events. In fact, the demonstrations of this past summer have made a fact of what was but a theory a few years ago—that nothing that has ever been introduced into our modern system of education can survive the vacation period and hold the active, uninterrupted, interest of the student, like music.

Three years ago the first Chicagoland Music Festival, started as a "gloom chasing" by a local newspaper, in a way startled musical America by its stupendous achievement and its record-breaking attendance. Last year's festival generously exceeded its predecessor. This year a stupendous crowd of 125,000 packed the great stadium to see the evening event.

In the morning band contests, St. Mary Training School Band carried off premier honors in Class C, comprising juvenile bands of more than thirty pieces. Second place went to the unique Father Lach's band of Whiting, Indiana. This band is recruited from parochial school children of Slavic nationality. They made an extensive tour last summer, stopping at the White House where they played for President Hoover.



The prize-winning juvenile drum corps from St. Mary Training School for Boys, Des Plaines, Illinois, in concert formation.

Third place was given to the Harvard, Illinois, Public School Band.

Well known to the readers of this magazine is Miss Beth Hower of Lanark, Illinois. Her band took first place in Class D, drawn from juvenile bands of fewer than thirty pieces. Second and third places were awarded respectively to the Boone-McHenry Township High School Band of Capron and the Monticello High School Band of Monticello, Indiana.

Among the drum corps events which occupied the afternoon was one outstanding achievement that we want you to know about. We refer to the concert number, played by the Corps of St. Mary Training School for Boys, Des Plaines, Illinois. They happen also to be the first prize winners in the juvenile class.

This concert number, of which we speak so enthusiastically, was arranged

by Andrew V. Scott. It is composed of parts taken from the overtures of Gounod's "Faust," "Der Freischutz" by Weber, "Das Nachtlager in Granada" by Kreutzer, "Fra Diavolo" by Auber, "William Tell" by Rossini.

It was one of the most musical things we have ever heard done by any drum corps, regardless of age or experience, and you can see by the picture accompanying this article that the St. Mary Boys haven't had much of either. Older performers of the bugle and drums may hesitate to tackle a number suggesting such difficulty, but these boys were not afraid, and they did it beautifully.

But the Chicagoland festival idea seems to have been traveling far and wide over the country since its inception three years ago. It is an idea that seems to have caught the fancy of people everywhere, and in so short a time bids

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The Little Drummers Classroom

Andrew V. Scott
Drill Master

IN my previous articles in *THE SCHOOL MUSICIAN* I have endeavored to explain as clearly and thoroughly as possible the Art of Drumming and I shall continue to do this and also to answer any legitimate questions which may be sent to me in care of this magazine.

I have received so many requests in the last few weeks for exercises for the snare drum that I am compelled to open up this Drum Department with that subject.

The idea that rudiments were only meant for the army drummer or drum corps work is beginning to lose hold, for at present we have many fine drummers in our school bands and orchestras who are studying the rudiments, and might I add, making a success with them.

Drummers should remember that the sticks do the actual playing and that the hands merely act as guides. For example, when a drummer is learning to play the Daddy-Mammy roll, as he becomes faster his sticks are held tighter. This is the wrong idea, for instead of grasping the sticks firmly when closing the roll, that is the time the hand should be relaxed to allow the sticks freedom of

movement. However, in a later article, I shall explain the various rolls and the easiest possible methods by which they can be played without any exertion on the part of the performer.

The lesson for this month will be the exercises reproduced on this page. These exercises are based on the paradiddle and should be played very slowly, and then by degrees become faster. Rudimentally speaking, what we mean by faster or open and closed is entirely up to the individual and it is only by practice that rapidity in the exercises of these various drumming rhythms or rudiments are obtained.

At rudimental drum contests, certain rudiments are required to be played. However, these depend upon the rules by which the contest is governed. In the beginner's amateur contest they would possibly ask for the paradiddle, the ratamacue and the flam accent. The performer who could play these rudiments the fastest would quite naturally win.

The practice of rudimental playing

is, therefore, exercises to promote technique.

There is only one proper method in the Art of Snare Drum playing and that is the rudimental method. I know that this last remark will cause a lot of angry cries from you percussionists, but before you work yourself up to a fortissimo, come to a G. P. and examine these exercises and answer truthfully, "Can you play these exercises with any other method than the rudimental method?" You'll probably answer, "You know rudiments are entirely of no use to me. I do not play in a drum corps. I play in a band." O. K. Percussionists! but you won't deny that you play overtures, marches, et cetera, will you? Of course, you won't and music is crammed full of rudimental rhythms, and if you do not believe there is a proper way to execute drum rhythms, why do you ask questions such as these: "In the 'Stars and Stripes March' by Sousa, which is proper, the five or seven stroke roll?" or "What is the proper way to play a series of measures containing sixteen

notes?" I could continue with this sort of questions, but space will not permit.

One thing I can guarantee you, absolutely, and that is, if you desire to become ambidextrous, the proper method will have to be pursued and the only proper method used and endorsed by the army bands of the world is "THE RUDIMENTAL SCHOOL."

It may interest you to know that many bandmasters are now studying the percussion section. This is undoubtedly due to the fact that the present day drum pupils demand a greater knowledge of these instruments.

The late Frederick Neil Innis, in his Course for Bandmasters, insisted upon the study of percussion instruments. Each student was required to play the drum solos in the various overtures and also to execute the following rudiments: Long roll; five, seven, nine and seventeen stroke roll (these being the most

important rolls used in the modern music) the single paradiddle; the double paradiddle; the flam paradiddle; the drag paradiddle; the single ratamacue; the double ratamacue; the triple ratamacue; the drag and stroke; and the double drag and stroke. They also had to study timpani and were required to play timpani parts containing rolls and cross beats and, most important of all, had to be able to tune the drums in the various keys in which the parts were written.

This great bandmaster, teacher, author and composer left no stone unturned to provide the knowledge of all instruments.

The xylophone, bells and chimes, and the most important effects used by the drummer such as the tambourine, castanet and triangle were a part of this study.

I wonder how many bandmasters

understand the percussion section the way I have outlined it in this article? Undoubtedly, not many. Most bandmasters are satisfied to teach drumming in the single, alternate stroke fashion which is much easier for them on account of the various instruments they have to have to learn in the band and orchestra in order to become competent as a band and orchestral teacher.

However, as I stated before, I know lots of drummers are not satisfied with this method and are very anxious to go more deeply into the study of percussion.

Before closing, I would like to say a word about these exercises. In order to gain proficiency in the execution of these rudimental exercises, I would advise that you start with No. 1 and work until you have thoroughly mastered it before going to No. 2. Then go on until you have completed the ten exercises.

You will note that the last exercise is the paradiddle. You will also note that these various beats have been started with the various rhythms and end with the paradiddle. You will also note that the first measure of each exercise begins with the left hand and the third measure begins with the right hand. After you are able to play these rudiments one by one, a good idea is to start with the first exercise and play to the end without stopping. Remember to start each exercise very slowly, and gradually by degrees, get faster. What I mean by faster is as fast as you can execute.

It is my intention, at a later date, to start a "free" Rudimental School of instruction for drummers and percussionists, bandmasters and teachers, where all rudimental beats will be taught together with their application to music. This school, of course, will be conducted through the columns of THE SCHOOL MUSICIAN. Anyone desirous of joining this class may do so by filling out the following application:

Name

Address

School

Telephone

Please state what instrument of percussion you are interested in.....

Fill this in and send it to A. V. Scott, care of SCHOOL MUSICIAN, 230 North Michigan Avenue, Chicago, Illinois.

Start slowly -- close up with practice.

ANDREW V. SCOTT

A Ten Dollar Lesson in Trumpeting

By W. W. Wagner

WELL, here we are back again in the SCHOOL MUSICIAN ready for another interesting season. This is an appropriate time for this writer to say that he sincerely enjoys writing for this splendid magazine and the contacts that it has given him with hundreds of school musicians throughout our nation. The many letters received from readers have been a genuine inspiration to me, and if my suggestions

in regard to the playing of cup mouth-piece instruments have been in any small way helpful—my cup is indeed running over.

Here is an excerpt from a letter just

This brass quartet composed of Robert Jones, trombone; Maurice Brennan, tuba; Carl Karlson and Henry Jackson, cornet, represent the most outstanding "blowers" at Proviso Township High School, Maywood, Illinois



received from Mr. J. D. Bryson, who is school and municipal band leader in Ordway, Colorado: ". . . After some experimenting I have found that the most important thing to do for high tones was to push my lower lip against my upper one and push it out, or I just sort of rolled it up, hiding the red of my lips. After working a long time on Hartmann's "Facilita" yesterday, and I was having a hard time going up to high C rapidly, I discovered that if I pushed my lower lip up against my upper lip and at the same time rolled it in, causing the air to go down, that I could go to high E easier than I usually can go to high C after playing that long with my old method. . . ."

Mr. Bryson has been doing some thinking. He has discovered that high tones and endurance are extremely difficult to attain by using the old pressure method of playing. Then, when he experimented he found that if he did not use pressure that his best way to control the tone was to use the lower lip. If any reader of this page will take his instrument and very consciously avoid using extreme pressure of his mouth-piece against his lip, he will discover that his only method of controlling the tone is to roll the lower lip up against the upper one. While this may be difficult at first, it is nevertheless the proper method of controlling the tone by using no pressure.

Mr. Bryson is wrong in thinking that the high notes are produced easier by blowing the air against the bottom of

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Austin

WITH a record of winning the highest rating for every annual Chicago city contest for the last seven years the Austin High School Band, with the passing of the school year 1931-32, chalked up another victory. Vieing with bands of an average enrollment of sixty-five members, from twenty-five different Chicago high schools, "Austin", with a membership of approximately one hundred-twenty-five musicians, carried away the high honors.

Not only has the band itself won honors, but the instrumentalists who have competed in the solo contests have also gained an enviable record in the City rating. Most of these soloists have been untrained, until their director, Captain E. O. Schildhauer, one of Chicago's most outstanding young band directors, personally took a hand and trained them.

Many of Austin's soloists have graduated from the role of amateurs to that of professional musicians, some of whom play in the Florida Symphony Orchestra, Civic Orchestra of Chicago, Bachman's Million Dollar Band and many other organizations of like caliber.

Of course, there was a time when

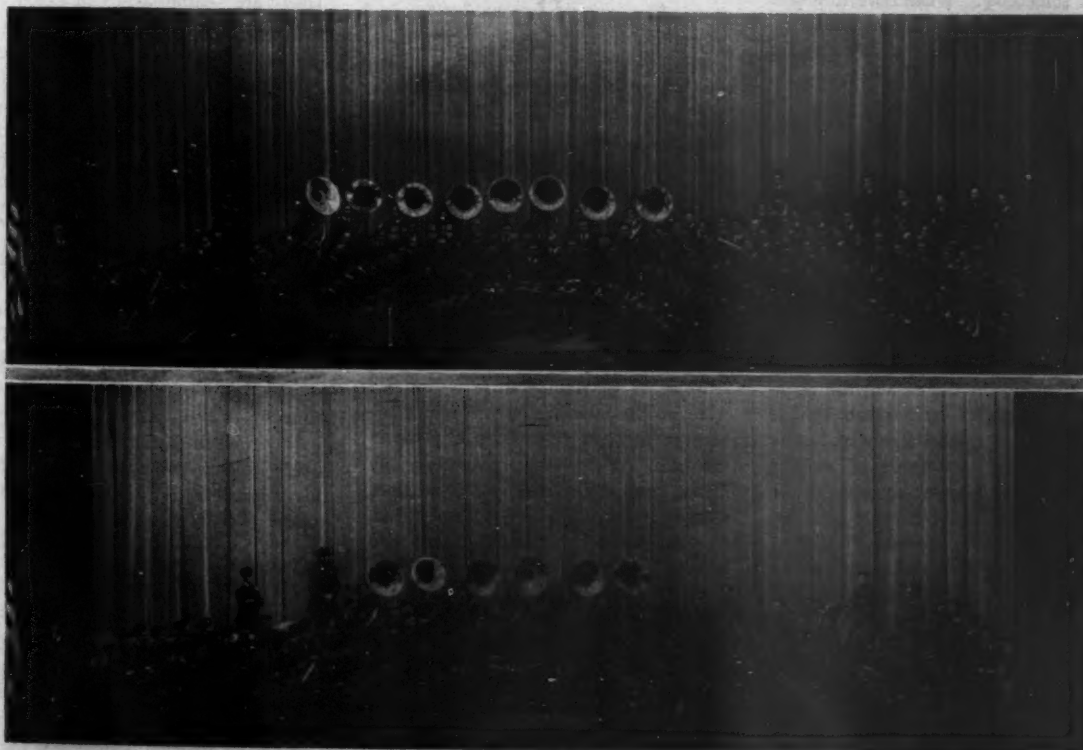
there was no Austin Band—back in 1924. But 1925 was the auspicious year when "Austin" came into being with a band numbering sixty-five players. The problems of the new band were no exception to the rule. The first few years seemed to bring little else but disappointment. Poor facilities for teaching and even poorer instrumentation were difficult handicaps to overcome. However, it can be said to the great credit of the school's principle, Mr. Wilbur H. Wright, that his hearty cooperation and encouragement assisted greatly in spurring Capt. Schildhauer on in his efforts to make the Austin community music

conscious. Much of "Austin's" success must also be credited to the unceasing efforts of the Band Parents Association, which in 1928, recognized the needs of the band and since that time have been

Captain Edwin O. Schildhauer, and
(below) the Austin Concert and
Military Bands.



tireless in their zeal to provide better instruments, and support for the band's projects.



What's Ahead for School Musicians



By
Arthur Olaf
Andersen

WHAT is to be the outcome of the tremendous musical activity of the American youth in the public schools throughout the country? To what end will all the instrumental training in orchestra and band lead? We are all curious, for this vast, intensive, whole-hearted interest being manifested in every town, village and city, in every state in the Union must mean something. What does it mean?

This is not a difficult question to answer and yet it is not an easy one, for there are so many tributary reasons for it all that one hardly knows where to begin. If a start must be made why not begin with the inherent musical background that the American melting pot of humanity has slowly but surely brought to light? The dormant possibilities of music have only just begun to assert themselves in the mixture of the many nationalities that have poured into the United States from abroad. From Poland, Russia, Germany, France, Italy, the Balkan States and the Scandinavian countries have come settlers who have intermingled freely and from whom the rich inheritance of musical background is beginning to assert itself.

It has taken time to come to light, for the strenuous material activities of establishment in a new country has, up to the present, veered all from the thoughts and considerations of anything artistic. But now that the game of self-preservation has been played and the roots of contentment and safety are deeply implanted in the American

shores the nucleus for what is now happening in the musical life of the States and, although involuntarily, the desire, through natural evolution, has become the reality.

Opportunity did not present itself to these early settlers, but they are beginning to see to it that their children and grandchildren receive the best available instruction that locality can afford. They are enthusiastic in their encouragement of music in the schools and take great pride in all accomplishments.

With such wholesale parental attitude of stimulation in musical work, is it to be wondered at that such great strides have been made in the youthful progress of band, orchestra and choral work in our public schools? The strides made have been so rapid and sure that the teachers have often been put to it to keep in advance of requirements. In fact, until quite recently, since music has become an accredited subject in the schools, the inadequacy of the supply of instructors of music was markedly evident.

As we asked at the beginning of this article, what is to be the outcome of all this musical activity of the American youth? Let us peer into the future and attempt to visualize conditions twenty-five years hence. Undoubtedly all will agree that technical standards will be very much higher individually and collectively. We can imagine a symphony orchestra and a choral society in every community of at least a thousand in-

soil, the other, long hidden and suppressed aesthetic inheritance is cropping out more evidently and more matured than it was ever able to assert itself in the by-gone generations in other lands.

Most of the immigrants to America were of the laboring classes who came here to find for themselves a place in the sun. They were not especially gifted musically, but they had all been brought up to love and revere music. In nearly every home in Europe one can find evidences of some sort of musical attainment, and be it even the humble accordion or the modest harmonica or an occasional violin or other instrument used to make melody, the love for music is ever present.

Thus the immigrants brought to these

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Food for Thought! and Musicians

By Evelyn McDonald

Omaha, Nebraska

How to Choose a Drum Major for Your Band

EVERY youth has felt, at some time in his life, that he would rather be the gay drum major, leading the school band, than any other thing in the world. The tall hat and the glittering baton create an impression that is rarely ever forgotten. Musical directors may thank their lucky stars that all these young aspirants do not materialize.

The choice of a competent drum major is a great problem, for it requires an experienced director with keen observation and a thorough knowledge of drum major qualities to make a successful choice. The person in your group who is planning a musical career should have this most enjoyable responsibility. If you are not fair in your choice you cannot expect results. When assuming a new directorship you should not choose a drum major for at least three months, for it is impossible to know your people well enough to make a fair choice in a shorter time. The first few months should be used for concentrated work and therefore a drum major is not needed.

The Qualities of a Drum Major

He should first of all have *outstanding executive ability* and a *sense of fair play*. He should be *tall and portly in stature*. A *strong rhythmical sense* is very essential, and last but not least, a *cooperative spirit*.

With these qualities in mind, make your choice, but be absolutely sure be-

fore you announce it. Make only one choice and that one final.

Food for Your Musicians Before a Public Performance

EVERY music director vainly cherishes the hope that some day he will produce an outstanding musical group. This cannot be accomplished unless the musicians are physically fit. We must therefore establish a few training rules. All the rules that make for good health should be our foundation throughout the concert season, but the big problem is what procedure to follow in the few important days preceding a concert or contest.

Would you eat a heavy meal before entering a foot race? The same principle applies to the musician who is entering any activity where he will in any way exhibit his ability. It is, therefore, the duty of the director to tell the participants what to do and what to eat before the coming engagement. Many directors say, "Now don't stay out late tonight because of the contest tomorrow"; and how many of them instruct the group as to what they should eat? They should eat light for at least one day before the engagement and drink only a glass of milk before the concert or contest. Many will object but the concert will be more successful, nevertheless.

How to Help Your Director Keep the Music Library

The librarian should have complete charge of the library and handle all the music. If a student wants to take a piece of music home to practice, the

librarian should instruct him as to how he should handle it. Never roll music to carry it. Keep it out only one day unless otherwise notified. In bad weather carry the music in an envelope.

How to Manage Your Band on an Out of Town Trip

MANY leaders wait until a trip is half over before they consider the problem of managing their group in a strange city. Begin to emphasize your plans at the first rehearsal. Tell the students just what you will expect of them on an out of town trip. Mention this matter many times during the semester. Many bands have had to discontinue this most enjoyable activity because some mischievous student would not obey the rules. Also many directors lose their positions on account of one unorganized football trip.

The greatest thrill of the school year for the musician is to go on a trip out of town. The trip may also be enjoyed by the director if he plans his schedule and enforces it. Every director should realize that it is only natural and human on the part of the student to want to see the unfamiliar town. The leader, therefore, should give every boy and girl the privilege of roaming about the town for at least an hour.

Commission a few of your older and more trustworthy students to go with different groups on their excursions, and make it known definitely where and at what time they shall return. The leader

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How the Frets Aid Music Study

B y L l o y d L o a r

AN advantage of the mandolin family as preparatory instruments to the bowed instrument family is found in the ease with which they can be used for silent or mute practice. It is doubtful if very much silent practice is desirable for beginning students with little or no experience in hearing music. It is important that the pitch of tones, or at least their relative pitch relationships to each other, should be early memorized; and this can only be done by hearing them until the mental impression thus gained of their relative values becomes permanent. But a certain amount of silent practice certainly has its desirable features, especially after the student has progressed to where he has developed a good sense of intonation.

Listening to tone and appreciating or judging it is largely emotional. Yet there is certainly nothing emotional about the acquisition of technic, either physical technic used to play the instrument or mental technic used to read and understand the music and apply it to the instrument's mechanism. There are many times when a certain technical problem can be worked out more quickly and cleanly if there is no suggestion of the emotional distraction that is apt to go with listening to tone. This holds good whether the problem is one of physical technic that twists the fingers into an unaccustomed and difficult position or asks them to move with new rapidity in unfamiliar paths, or whether it is one of mental technic that demands understanding of a new rhythm pattern. And it is very easy to mute the strings of the mandolin so the only sound is a

faint sound from the pick, just enough to tell the student that he is or is not striking the string at the right time as demanded by the written music and in time with the motion of his left-hand fingers on the finger board.

Then there are sure to be times when the practice period at home will interfere with other family activities if it produces the normal amount of sound. There may be a party going on, some one may wish to listen to the radio, or there may be others in the family who have to practice at the same time. And however much in sympathy we may be with the idea of music being considered and used as an educational item of equal importance with other school studies, it must be admitted that there are times when the sounds of an earnest young student struggling noisily with an unfamiliar and obstreperous musical instrument seem to lose their charm and interest to an alarming degree. All of which constitutes several more good reasons why silent practice is desirable at times. In fact, the ability to practice only with the normal amount of tone, or any amount of it at all that can be heard by some one else, may mean a regular number of arbitrarily canceled practice periods at home and that much interference with normal progress.

Silent practice on the violin for the beginner is an impossibility, at least it is difficult to see how it can contribute anything to his progress. Practice violins with a comparatively faint tone are certainly an improvement over a full-voiced violin in this connection, but they can still be heard even though

faintly. Whereas a narrow strip of felt woven in and out of the mandolin strings just in front of the bridge will make it as mute as a cardboard piano practice keyboard. And the felt can be easily removed for a few minutes so that the ear can check up on the performance when the technical difficulties seem to be well under control.

Right hand technic to manipulate the bow is also more easily acquired after preparatory study on the mandolin. It is true that the two methods of tone production seem to be entirely dissimilar in their characteristics. But mandolin study develops synchronization between the two hands, that is, they learn to make their necessary motions in time with each other; and the down and up stroke of the pick is used in the same way and the same time as the down and up movement of the bow. So this particular part of bowing technic is already well worked out after a preliminary study of the mandolin.

It might not be out of place to emphasize here that the writer knows this from personal experience. It is sometimes poor taste to refer to personal experiences if anything in the nature of what might be called achievement is being discussed, but at the same time what one has done himself should be well understood. It certainly can be taken as proof of the fact that it can be done. The writer started his musical experience with the mandolin, because it was the only instrument available at the time. As soon as possible a shift was made to the mandola because of the greater appeal that the deeper and softer voice proved to have. Considerable attention was paid to it for a good many years, although the piano was taken up in the meantime. After some success with the mandola as a solo instrument, a shift was made to the viola and without any previous experience with bowed instruments. Yet in two weeks' time sufficient progress was made with the viola to use it as a solo instrument in professional concert work, and without interfering any with the income from the concerts. And neither the *Barcarolle* from *Tales of Hoffman* nor the *Intermezzo* from *Cavalleria Rusticana* were used as solos either. Not that they are not good music, but their technical characteristics may be too apt to invite early solo use. If memory serves correctly, the first solo presented was an adaptation to the viola

of the Sarasate arrangement for the violin of Chopin's *Nocturne in E♭ Major*, not exactly a beginner's selection. Whatever that may be worth as experience, it surely does indicate that the mandolin family furnishes an ideal preparatory musical experience to the playing of the bowed instruments. And aside from that the writer knows of many instances where out of a class of beginning students on the violin, several have been selected of what seemed average ability and started on the mandolin. When sufficient progress had been made via this medium they were transferred to the violin, and after a period of violin study equal in length to the mandolin study they were invariably better violinists than those who started on the violin, comparing the average attainments of the two groups.

Another feature that should be reconsidered here is the possible, or rather the probable trend of instrumentation in important ensembles of the future. This was mentioned in a previous installment but it should be considered from another angle. Additions to the interpretative equipment of musical ensembles using instruments are certain to be ones that will provide new tone-colors, that is really the only direction in which orchestras can develop. There will be changes and advances in the music that such ensembles will play, perhaps even in the manner of their playing it. But these are apart from the changes that will take place in their instrumentation, although each will have its effect on the other. But changes in instrumentation, considered solely by themselves, will be for the purpose of providing additional tone-color equipment—new effects in sound. And so far as the form of the classical orchestra is concerned, the fretted instrument group is the richest source from which these new effects may be drawn.

Developments that seem to be logical and even inevitable must be prepared to a certain extent. It is true that they will probably come anyhow, but they may not appear in as pleasing or effective a form as when this preparation is provided. It is obvious that developments of any sort that are to take place at some future time must depend to a considerable extent upon the schools, for the school children of today are the adults of tomorrow who will have the responsibility of molding and carrying

out such developments. And the program of education, and the way it is applied, in the schools will determine how well this will be done and how complete it will be, through the effect of such program upon the young students who are exposed to it.

Our point should be very obvious. Fretted instrument instruction is not only a logical part of the school program of music education because of its own educational value and its worth as preparation for the bowed instrument family. It is artistically and historically logical because of the beneficial effect it will have on the future shaping of important musical ensembles. It is true that at present many of the fretted instruments seem to lack some of the characteristics necessary to effective use in large ensembles, requisite intensity of tone when a great deal of it is desired, for instance. But acoustically this intensity is possible to these instruments, and the wider their use—the more attention that is focused on them, the sooner will this intensity of tone be made possible to them by the necessary constructional changes.

There is one possible obstacle to the inclusion of fretted instruments in the school music program that should not escape mention, especially as it is easily to be surmounted. The governing bodies of schools have necessarily a certain standard by which they measure the probable caliber of instructors who are to apply the education the school is supposed to provide. This standard takes the form of a degree or two from some reputable school of higher education. This degree means that the one who holds it has completed the grade and high school work in a satisfactory manner, and, in addition, has devoted a certain number of years to specialization in the subjects to be taught and also in other subjects that increase the ability to teach and to understand the problems of young students and assist in their solution. The musician who has specialized in one particular musical activity may be very proficient in it, but he may not understand how to assist others to even take the first steps necessary to acquire some skill in that same activity. He may have no sympathy for the beginner. He may not have the least idea how to organize a large class of students and to so conduct the class as to give each member of it the best chance possible to progress as rapidly as the average

member of it should. Then other things are highly desirable in any one who is to fill the quite important position of an instructor of young students. An appreciation of the place education has and should occupy in the history of civilization; the sort of understanding of life in general that is apt to depend upon education in other things than music; a comprehensive grasp of the meaning and importance of other phases of music aside from the one in which specialization has been featured; and certainly the ability to express one's self in correct and understandable language. A degree may not mean that all of these attributes are the possession of the one who holds it, it does mean that an attempt has been made to provide them and to the satisfaction of the institution conferring the degree. On the other hand some specialist who has no degree may have these other qualifications in the requisite quantity, but the chances are against it. In any event, the standard that has been set up works better in the majority of cases than any other of which we know, so it is not illogical at all to use it.

As things now stand it is impossible for a fretted instrument instructor to prepare himself for that work and receive credit toward a degree for the work he does in such preparation. But that is not at all an insurmountable obstacle. In the first place, a competent instructor of bowed instruments can fit himself to instruct in fretted instruments in a very few weeks. Then there are many competent fretted instrument teachers who could either do the work under the supervision of the supervisor in charge of musical instrument instruction or else could soon fit themselves for a degree. Then it would not be at all illogical for the public school music departments of good advanced schools of music to include a department for fretted instruments. If they are convinced of the educational value of these instruments and their fitness for use in the public schools, they will undoubtedly be glad to do so. That, of course, would be an ideal solution of the difficulty. The benefit to advanced students who are fitting themselves to be public school music supervisors would be as great as to the public school students they would later have under their direction, for it would make their own program and their ability to carry it out just that much more complete.

Here Are Your National and State Contest Numbers for 1933 For Bands

Tentative National Required Contest Selections

Class A

Rienzi Overture—Wagner
Special required arrangement being made, publisher to be announced.

Class B

Peter Schmoll Overture—Weber.....Ditson

Class C

One Beautiful Day—Hildreth.....Fillmore

Class D

Grandiose Overture—De Lamater.....Rubank

Suggested State Contest Selections

Class A

Turandot Overture—Lachner.....Carl Fischer
Alma Mater Overture—Hadley.....Birchard
University March—Goldman.....Carl Fischer

Class B

Norwegian Rhapsody—Christiansen.....Witmark
Panorama Overture—Barnhouse.....Barnhouse
Larghetto—Beethoven.....Ditson
From 2nd Symphony

Class C, D and Junior High

Little Monster Overture—Karl King.....Karl King
Lost Chord—Sullivan.....Maddy, Willis
Aida Selection.....Fillmore

1933 Suggested Marches

Swinging Down the Line—Brokenshire.....Carl Fischer
Nulli Secundus—O'Neill.....Waterloo, Can., Music Co.
Glory of the Gridiron—Alford.....FitzSimons
Vanished Army—Alford.....Hawkes
Anthes—Gill.....Star Music Co.
Northern Pines—Sousa.....Schirmer
The Iron Master—Peter Buys.....Carl Fischer
Pride of the Illini—Karl King.....Karl King

Cincinnati Post—Simon.....Fillmore
Century of Progress—Sousa.....Fremser
Fair Chicago—Grabel.....Carl Fischer
Grandioso—Sietz.....Sietz
On the Mall—Goldman.....Carl Fischer
Goldman Band—Karl King.....Karl King
Stars and Stripes Forever—Sousa.....Carl Fischer
Semper Fidelis—Sousa.....Carl Fischer

Tentative List of Selected Numbers for National and State Band Contests for 1933

Numbers are arranged in the approximate order of difficulty, the first being the most difficult and the last, the easiest.

Rienzi Overture—Wagner.....New Arr.
1812 Overture—Tchaikowsky.....Carl Fischer
Oberon Overture—Weber.....Ditson
Les Preludes—Liszt.....Carl Fischer
Bohemia Overture—Dvorak.....Carl Fischer
Entry of the Gods into Valhalla—Wagner.....Carl Fischer
Huntingtower Ballad—Respighi.....Ricordi
Finale, 4th Symphony—Schumann.....Chappell
Russian and Lullaby Overture—M. Gluka.....Hawkes
Chal Romano—Ketelby.....Bosworth
Bolero—Ravel.....Elkan, Vogel
Andante Cantabile from 5th Symphony—Tchaikowsky
.....Carl Fischer
Peter Schmoll Overture—C. M. von Weber.....Ditson
Cuba Land—Suite (Under the Cuban Flag)—Sousa, Carl Fischer
Turandot Overture (Fest. Overture in C.)—Ditson and
Gillmore Edit.....Carl Fischer
Northern Rhapsody—Hosmer.....Carl Fischer
Three Dances from Henry VIII—German.....Carl Fischer
Alma Mater Overture—Hadley.....Birchard
Ballet Russo, Nos. 1, 2, 5—Luigini.....Carl Fischer
Prelude to Act III, Kunihild—Cyrill Kistler—Arr. Lake
.....Carl Fischer
Maritana Selection—Wallace.....Waterloo, Can., Music Co.
Prelude—Busch.....Schirmer
Norwegian Rhapsody, No. 11—Svendson.....Hawkes
Flying Dutchman Selection—Gillmore.....Carl Fischer
Irelandia Tone Poem—George Drumm.....Carl Fischer
Norwegian Rhapsody—Christiansen.....Witmark
Knight Errant Overture—O'Neill.....Rubank
Pomp and Circumstance, No. V—Elgar.....Boosey
Isabella Overture—Suppe.....Carl Fischer

Valse Fantasia—Gluka.....Birchard
University—Grand March—Goldman.....Carl Fischer
Salut A Poth—Kowalski.....Jacobs
King Mydas—Ellenberg.....Carl Fischer
Rustic Scene—Busch.....Ditson
One Beautiful Day—Overture—Hildreth.....Fillmore
Harmony King—Overture—Joseph De Luca.....Rubank
The Talisman—Overture—Brockton.....Ludwig
Festal March Olympian—Alfred Roth.....Carl Fischer
Dwellers in Western World (Red Men and Black Men)
Sousa.....J. Church
Mignonette—Overture—Baumann.....Carl Fischer
Meditation—Drumm.....Schirmer
Larghetto from 2nd Symphony—Beethoven.....Ditson
Bohemian Girl—Selection—Balfe.....Barnhouse
Minuet in E Flat—Mozart.....Ditson
Album Leaf—Wagner.....Carl Fischer
Message of the Chimes—Colby.....Alford
Eleanor—Deppen.....Fox
Grandiose Overture—DeLamater.....Rubank
Andante Cantabile—Beethoven.....FitzSimons
Little Monster Overture—Karl King.....Karl King
Operatic Selections "Aida"—Verdi.....Fillmore
Victory Overture—Taylor.....Carl Fischer
Lost Chord, Arr. Maddy—Sullivan.....Willis
Princess Tip-Toe—Margaret LeRoy.....Carl Fischer
Romance—Margaret Benson.....Carl Fischer
Venetian Serenade—Roberts.....Carl Fischer
Pilgrim's Song of Hope—Battiste.....Carl Fischer
Ay, Ay, Ay, Creole Song.....Schirmer
Organ Melody—Chenette.....Rubank

1933 NATIONAL REQUIRED NUMBERS

For Orchestras

(ORCHESTRA)

Class A

Sixth Symphony (3rd Mov't) — *Tchaikowsky*.....Carl Fischer

Class B

A Life for the Czar — *Glinka*.....FitzSimons

Class C

7th Symphony (2nd Mov't) — *Beethoven*.....Carl Fischer

SUGGESTED STATE CONTEST REQUIRED NUMBERS

Three alternative recommended numbers are indicated for each class, the first in each group being the most difficult

Class A

1. Intro. Act III, Lohengrin — *Wagner*.....Carl Fischer
2. Carmen Suite No. 2 (Habanna & Danse Boheme) — *Bizet*.....Birchard
3. Beautiful Galathea Overture — *Suppe*.....Schirmer

Class B

1. Hungarian Dance Nos. 1 and 3 — *Brahms*.....Schirmer
2. May Day Dance — *Hadley*.....Birchard
3. Suite, Master Series (Adagio & Military March) — *Beethoven*.....Schirmer

Class C

1. Arcadian Suite, Part II — *Bornschein*.....Ditson
2. Menuetto from Suite Ancienne — *Hadley*.....Carl Fischer
3. Gavotte & Musette — *Bach*.....Ditson

SELECTIVE NUMBERS—1933 ORCHESTRA CONTESTS

1. Sixth Symphony (3rd Mov't) — *Tchaikowsky*.....Carl Fischer
2. Spanish Caprice — *Rimsky-Korsakov*.....Carl Fischer
3. New World Symphony (1st Mov't) — *Dvorak*.....Carl Fischer
4. Intro. Act III, Lohengrin — *Wagner*.....Carl Fischer
5. Jewels of Madonna, Intro. Act III — *Wolf-Ferrari*.....Schirmer
6. Coriolan Overture — *Beethoven*.....Carl Fischer
7. Fidelio Overture — *Beethoven*.....Carl Fischer
8. Italian Symphony (3rd Mov't) — *Mendelssohn*.....Carl Fischer
9. Merry Wives of Windsor, Overture — *Nicolai*.....Carl Fischer
10. Romantic Overture — *Schubert-Kelley*.....Ditson
11. Barber of Seville Overture — *Rossini*.....Carl Fischer
12. Pique Dame Overture — *Suppe*.....Ditson
13. Alma Mater Overture — *Hadley*.....Birchard
14. A Life for the Czar — *Glinka*.....FitzSimons
15. Carmen Suite No. 2, Habanna & Danse Boheme — *Bizet*.....Birchard
16. Two Slavonic Dances, Nos. 1 and 2 — *Dvorak*.....Carl Fischer
17. The Impresario Overture — *Mozart*.....Carl Fischer
18. La Source Ballet No. 3 (Romance & Mazurka) — *Debussy*.....Jungnickel
19. Polvezian Dance No. 1 (Prince Igor) — *Borodin*.....Schirmer
20. Preciosa Overture — *Weber*.....Carl Fischer
21. Tancred Overture — *Rossini*.....Carl Fischer
22. Italian Symphony (2nd Mov't) — *Mendelssohn*.....Carl Fischer
23. Sinfonietta in G (from Western World) — *Dvorak-Kopp*.....Silver Burdett
24. Marriage of Figaro Overture — *Mozart*.....Ditson
25. Menuet from L'Arlésienne Suite No. 2, Prog. 4 — *Symphony Series—Bizet*.....Silver Burdett
26. Beautiful Galathea Overture — *Suppe*.....Schirmer
27. Sigurd Jorsalfar Suite, Nos. 1 and 2 — *Grieg*.....Carl Fischer
28. Sigurd Jorsalfar Suite, No. 3 — *Grieg*.....Carl Fischer
29. Les Petits Reins Overture — *Mozart*.....Carl Fischer
30. Scotch Poem — *MacDowell*.....Jungnickel
31. Ballet from Bartered Bride, Prog. 4, Symphony Series — *Smetana*.....Silver Burdett
32. Hungarian Dance Nos. 1 and 3 — *Brahms*.....Schirmer
33. Norwegian Dances Nos. 2 and 3 — *Grieg*.....Carl Fischer
34. May Day Dance — *Hadley*.....Birchard
35. Marche Militaire No. 1 — *Schubert*.....Schirmer
36. 7th Symphony (2nd Mov't) — *Beethoven*.....Carl Fischer
37. Spinning Song from Flying Dutchman, Prog. 4, Symphony Series — *Wagner*.....Silver Burdett
38. Arbutus — *Davis*.....B. F. Wood
39. Romance from D Maj. Symphony, Prog. 4 — *Schumann*.....Silver Burdett
40. Adagio from Suite No. 3, Prog. 4, Symphony Series — *Ries*.....Silver Burdett
41. Suite, Master Series (Adagio & Military March) — *Beethoven*.....Schirmer
42. Serenade — *White*.....Carl Fischer
43. Melida, Creole Tropical Dance — *Ellie*.....Carl Fischer
44. Menuetto from Suite Ancienne — *Hadley*.....Carl Fischer
45. Arcadian Suite, Part II — *Bornschein*.....Ditson
46. Gavotte & Musette — *Bach*.....Ditson
47. Down the Country Lane — *Felix*.....Ditson
48. A Song of Summer — *Conte*.....B. F. Wood
49. In the Country — *Reigger*.....Schirmer
50. Golden Rod Intermezzo — *Metcalf*.....B. F. Wood

The SCHOOL MUSICIAN'S \$15,000 "Free Music" Offer to School Bandmasters and Orchestra Directors

THIS year the SCHOOL MUSICIAN offers our school Bandmasters and Orchestra Directors an opportunity to obtain a liberal quantity of band and orchestra music absolutely without cost. Directors may select any of the music listed in the catalogs of the ten leading publishers. The opportunity is open to all school music conductors. Get your full share.

How You Get Your Band and Orchestra Music Without Cost

There is nothing complicated about our plan for distributing this school band and orchestra music. There is no red tape. Every school Bandmaster and Orchestra Director is eligible and entitled to his, or her, full share. The music selected does not cost the director, the school, the band, nor the orchestra one penny. The plan has the highest endorsement of school music Association officials.

Remember! You have the sole choice as to the music you want. You can have anything issued by the 10 publishers whose publications are included in this plan. You simply make your selections, from their catalogs of the publications you want.

This isn't all of the story. You will be interested to know the names of the ten publishers all of whose music is available through this plan. And you will be interested in the beautifully illustrated rotogravure story of the SCHOOL MUSICIAN; its nationally famous contributors for the coming issues, who will write on every instrument and all of the vital subjects in which school band and orchestra musicians and directors are so deeply interested. This is all ready to place in the hands of every instrumental student in your school.

We invite school Bandmasters and Orchestra Directors everywhere to write for the complete details of this wonderful free music plan.

Start now—that every student in your school may enjoy to the full course of benefit and enjoyment from reading their magazine—and that both director and student may enjoy the new music, from the very beginning of the school year.

Self-Expression in Music an Important Part of Life

By
**Harry
Edward
Freund**

RUSKIN said
"All one's life
is music if one
touches the notes
rightly and in time."

How true, this
thought of the famous
writer and philosopher,
for rhythm is an im-
portant part of life,
and registers our
breathing and heart-
beats register our pas-
sions.

Music is the very
embodiment of life,
and with self-expres-
sion gives forth our innermost thoughts,
our true natures, our inspirations and
ideals, and brings out the very revela-
tions of our souls.

With self-expression in music, a
marked step forward has been made to
build up character, to develop the high-
est and best traits and ideals of our
natures, and to keep us in tune and
harmony in thought and deed and action
with the Infinite.

At the earliest age, self-expression in
music should form an important part of
children's training, for it will inculcate
in the minds of the child the teachings
of rhythm, and give the child a love
for the beautiful and noble in life, and
the beginning of an understanding of
life's real purpose.

With early study in music, children
would be taught with self expression to
have an appreciation of the Divine
order of creation, to feel the reaction
to harmony, love and truth and to real-
ize the creative purpose of life.

Self-expression in music is such an
important part of life, that its influence
on the body and the soul cannot be



overestimated, and as
Carlyle wrote "There
is something deep and
good in melody, for
body and soul go
strangely together."

A leading national
educator has said
"Music is seen in each
act of life for there is
music where there is
not song. The elements
of music are embodied
in our everyday life, in
our breathing and eat-
ing and talking. Heart-
beats and breathing ex-

emplify rhythm; the part that is played
by the melody in a piece of music is
quality of emotion in the voice by which
we recognize anger, love, sincerity or
desire. Any harmony—or lack of it—in
music is just like an expression of our
social relations with other people.

"All of which is a reason for teaching
children more music, as being musicians
gives them a subtle understanding of
living and of social relations."

Self-expression in music must mean
more than teaching children to sing in
the schools, there should be other
courses in piano, violin, and other in-
struments. The modern school now
has regular ensemble orchestra practice.

Dr. John Erskine of the Juilliard
Foundation of Music is authority for
the statement "That there are 6,000
full Symphony Orchestras in the High
Schools with all instruments represented.
There are thousands more with only a
few instruments represented. In West-
ern Cities these orchestras are taken
very seriously."

J. Beveridge wrote this of "Music's
Refining Tone." "That which I have

found the best recreation both to my
mind and body, whensoever either of
them stands in need of it, is music,
which exercises at once both body and
soul, especially when I play myself; for
there, methinks the same motion that
my hands make upon the instruments,
the instruments make upon my heart."

Self-expression in music, as an im-
portant part of life, is gradually being
recognized with its intimate relation to
health and happiness, for rhythm regu-
lates life and action, and harmonizes
thought and feeling in the right direc-
tion.

In keeping with the progress of the
age, self-expression in music will be re-
garded as most essential for well being,
and realizing the true values of life,
musical education will form part of the
training of the children of today.

School musicians are fully carrying
out the best and highest purposes of
education, as self-expression in music
stands out as a necessity, for real mental
development and growth, and the edu-
cators of the United States in schools,
colleges and universities are backing up
this great movement, as part of life
itself, which assures a splendid future,
for the real appreciation of musical
education and culture in America, for
human betterment in human conduct
and control.

Mendelssohn's "Rondo Capriccio"

as
interpreted by

"I AM HELD in tremendous respect here," writes Felix Mendelssohn to his great friend and teacher, Ignace Moscheles, "but do you know I think my ink has turned a little sour, just now, because my horse bolted with me this afternoon and ran like a hare right through main street and half the town straight back to his stables. I kept my seat, but I was in such a rage; and weren't the people just delighted to see their 'Herr Music Director' bouncing along! And then, too, there really are not enough pretty girls here; and, after all, one doesn't want to be composing fugues all day long. But upon my soul, I am getting so frumpy and old-fashioned that I dread the thought of putting on a dress coat and how I am to get on, if I go to England next spring and have to wear shoes, I know not."

"You once said to me, that it was time I wrote a nice sober piece, after all the restless ones; and that advice is always running in my head. I start out soberly and then away I careen, when I remember what Moscheles said, etc.; and then there is an end to the piece, but never mind, I will get the better of it yet."

The above letter and the "Rondo Capriccio" were written the same year, 1833, and true to form, Mendelssohn starts quite soberly and then "away he careens." But posterity is grateful for the careening, as it was Mendelssohn's most distinctive and delightful style. • Much of his enormous pianistic output

Miss
Theodora
Troendle



sounds old fashioned and long drawn out to our modern ears. Mendelssohn was tremendously popular in his day. He was OF his time and not ahead of it. He was at his greatest in his Oratorios. But, nevertheless, there are some pieces for piano that still retain their popularity, and one is the well known "Rondo Capriccio."

This composition contains, besides some really charming and effective melodies, all the old-fashioned tricks of the trade. All the pianistic thunder; tremolos, broken octaves, chromatic runs; all of which sound a little banal and superfluous now, but we must remember that the piano of Mendelssohn's day was far from the magnificent orchestral instrument of the present and that composers were hard pressed for devices to cover the thinness and hollowness of its tone.

Space will not permit us to go into the infinite detail necessary to cover all the interesting points in this piece; we will only have time to speak of it interpretively. It must be played in "the grand manner"! The early eighties were days of formality and of etiquette. Much of the music written for the salon

could have been condensed many pages and the listener have lost nothing thereby; it was an age of infinite leisure and in studying Mendelssohn's "Rondo" you will notice how fully he develops every new theme to the point of tedium if not played with grace and understanding.

The presto movement is quite reminiscent of the scherzo from the "Midsummer Night's Dream," probably Mendelssohn's most bewitching contribution to musical literature, and it should be played with the same flute like effect that the orchestra is able to achieve; this requires the crispest possible staccato and the lightest of wrists. Mendelssohn was noted for his remarkable facility, particularly in passages requiring great delicacy. Delicacy was the very texture of his personality.

"To describe his playing," wrote Robert Schumann, "would be like trying to analyze moonbeams."

There is much to be said for those days of the early eighties. They were verbose—slow—often dull—but they had LEISURE; the leisure to love and enjoy the arts and to produce great artists. Have we done as well?

We are
 "that way"
 about Music



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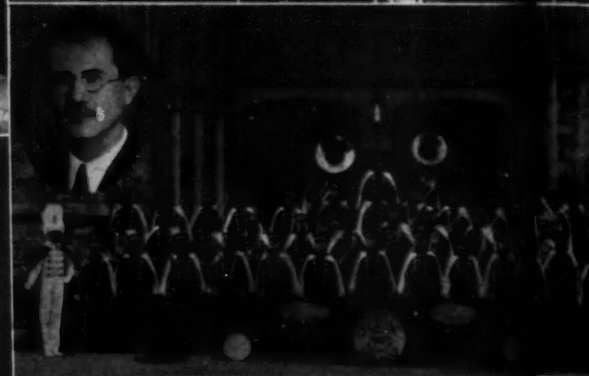
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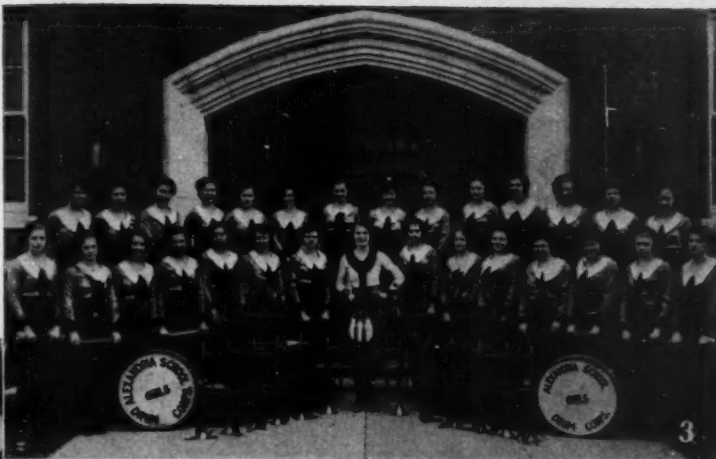
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1. Judging from past events, public appearances make up the main part of the regular program of the Marietta, Ohio, High School Band. The band played for the inauguration of President Hoover, and more recently that of Ohio's governor.

2. In the Mississippi State Contest, the Clarkdale High School Second Band of 56 members won credit for its school by placing first in Class B, 1932.

3. Who could be otherwise than enthusiastic in receiving these Minnesota girls who make up the Alexandria High School Girls Drum Corps? The Corps has toured over thirty cities this summer.

4. This Cedar Rapids, Ia., High School quartet comprised of Kenneth Shorsick, David Brown, Chester Petranek, and William Fessler placed in 1st Division at the National this year. Mr. Roland Moshkman, orchestral director, is in the center.

5. The North High School brass quartet, Columbus, Ohio, of which Charles Wiard, Robert Milot, Benson Allard, and Norman Spain are the stars, won 1st Division honors at the National, last June.

6. The Woodwind chamber group of West High School, Waterloo, Ia., which placed first in the State Contest is comprised of: Roger Wolf, Paul Loomis, Elmer Blechford, Arlene Bents, Marjorie Seaburn and Don Penley.

7. Even though the members of Spaulding High School Band, Barre, Vermont, receive no credit for their musical efforts, they are awarded letters for superior work.

8. The Flint Northern High School marching band closed last season by giving several complimentary concerts for the band parents and other music lovers of Flint, Michigan.

9. Here we have the Lenoir, N. Carolina, High School Band all dressed up in their "Sunday go to meetin'" clothes for your inspection. Their director is Mr. James C. Harper.

10. First in State and second in the National, 1931, is the record of Howard Ross, former clarinetist of the Mason City, Iowa, High School Band.

11. This 32 piece black and gold uniformed band of Canadian, Texas, has a string of prizes too numerous to mention, including several silver loving cups and cash awards.

12. Proceeds from the most successful concert the Allentown Jr. High School Band, Allentown, Pa., has ever given were used to purchase their new uniforms. Encircled to the left of the band is their director, Mr. Henry Solits.

13. At the Lewiston, Idaho, contests this spring the St. Maries High School Band won first place in Class C.

14. A group of boys and girls who have been learning to put their leisure time to a worthwhile use is the Hawthorne Elementary School Orchestra of Oak Park, Illinois. Miss Octavia Blair directs.

15. A combination military band and bugle corps of twenty pieces from the Hargrave Military Academy at Chatham, Virginia, posed for this picture. Captain E. V. Lewis instructs them in their military maneuvers.

16. Although Michigan had no state contests this year, the Oxford High School Band retains the championship trophy because of previous winning records.

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« We See by the Papers »

Janis Black Elected Drum Major

A member of the Boise, Idaho, High School Band, Janis Black, after a year and a half of successful playing in the band, was recently elected drum major for the coming year. Lucky girl!



Now Janis is far from a beginner in the art of drum majoring, but if any of you champion drum majors would like to do a good turn and give her the benefit of a little of your experience by passing on a

few good pointers, I'm sure she'll welcome the suggestions.

It will be her job to teach the new members how to drill and lead the band at all public performances, including the football games. Janis is determined to make a successful drum major of herself, so let's do all we can to boost her.

San Leandro Bands Have Competition of Their Own

Have you ever heard of a band that could parade from here to there and back again and still be "chins up" when it marches down the home stretch? Maybe your band can (I didn't really say it couldn't), but you have nothing on the San Leandro High School R. O. T. C. Band out in sunny California. Chins up! Poof! that band couldn't march otherwise. For the last three years the organization has rated high in Class A competition.

And the girls' band! Even though



the band is only a year old, it has already shown the boys some "stiff" competition in both playing and marching.

Mr. Charles Way is in charge of both organizations and gives no preference to either, so he says.



Texas Soloists Win Honors

At the East Texas High School Band Contest held at Waxahachie, Texas, last April, two soloists of the Caldwell, Texas, High School Band, a boy and girl, both very adept at manipulating their respective instruments, literally carried away the honors.



May Dell Schiller won first place in Class C and also won the highest score on her cornet over all competition in Class A, B and C, High School Division.

B. A. McLean placed first in Class C and also won the second highest score on his

trombone over all competition in Class A, B and C, High School Division.

It's hardly probable that we could all make such records as these two popular young Texas musicians have done, but let's try following in their footsteps this year. Wouldn't it be grand to be voted the best high school musician at the

Chicago World's Fair next year? There's nothing to stop us from trying anyway.



Notice to prospective contributors: Even though you have heard that there is poetry in everything, including the waste paper basket, don't let that frighten you. Need more be said?



St. Joseph Institute Plays Initial Concert at Villa Park

Decked out in their finest purple and blue toggerie this band of about fifty boys of the St. Joseph Institute Band of LaGrange, Illinois, opened up the season's concerts sponsored by the American Legion at Villa Park, early this summer. Since that time the band has been in constant demand to play at different civic affairs.

And is it any wonder, for the band is a prize winner, having tied for first

place, Class A, with Sacred Heart School Band at the Catholic Contest-Festival this spring. Many of the soloists are also Archdiocesan contest winners.

In addition to the zeal and interest these boys have for their music, much of the band's success must be attributed to its daily instructress, Sister Regina, and to Guido Mattei who directs once a week.



St. Carthage Band Elevates Its Banner

Even though the St. Carthage School Band, Chicago, is not as large as several of its competitors, it maintains a complete instrumentation and has won first place in Class B for the last two years. Several soloists of the band also placed first.

As do all Catholic school bands the St. Carthage Band gives two concerts a year, the receipts of which cover incidental expenses. Another interesting and perhaps enlightening feature of the

Catholic school bands is the fact that each and every member of the band must own his own instrument and pay an extra fee for musical instruction. This factor is perhaps the reason why these boys and girls really make headway once they express their desire for and begin to study an instrument.

The St. Carthage school is in charge of the Dominican Sisters with Guido Mattei, to the right of the picture, assisting in the instruction of the band.



Iowa Band Scores Triumph at State Contest

Here a strike, there a strike, everywhere a strike out in the "Great Northwest" where the farmer reigns supreme.

But what we do hope is that it doesn't spread to the school musicians out there. Wouldn't that be a calamity to have a "School Musicians' Holi-

day Strike," especially out in Waterloo, Iowa, where our school musicians have made such an outstanding success.

The West High School Band of Waterloo, under the direction of Ralph Pronk, finished last season by winning second place in the Iowa State Con-

test. Mr. Pronk, who is Supervisor of Instrumental Music in the West Waterloo Public Schools, deserves much credit for the showing made by the band.

The woodwind and brass chamber groups, one of whose pictures you will see elsewhere in this issue, were also lucky winners.

Sacred Heart Ties for First with St. Joseph Institute



Descendants from all different nationalities are assembled in this group of happy boys who make up one of America's finest Catholic School organizations, the Sacred Heart School Band, Chicago.

"Striking" can hardly describe the band's appearance as the boys step out to parade, for their uniforms are of a bright red, and white combination. At the Catholic School Band Contest this spring the band tied for first place honors with St. Joseph Institute.

With the assistance of the Felician Sisters, and the whole hearted coopera-

tion of the band boys, Mr. Anthony Petrocelli, instructor of the band, has made a great success of the organization in its four short years of existence. The school also maintains a very large orchestra.

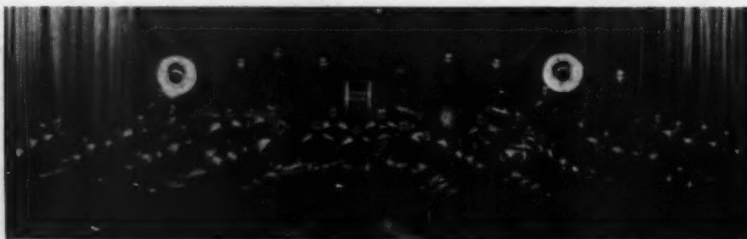
Traverse Scores High at Charlevoix Festival

The fifty piece Traverse City High School Band, under the direction of Mr. Dewey D. Kalember, brought back many laurels from the district music festival held at Charlevoix, Michigan, last spring.

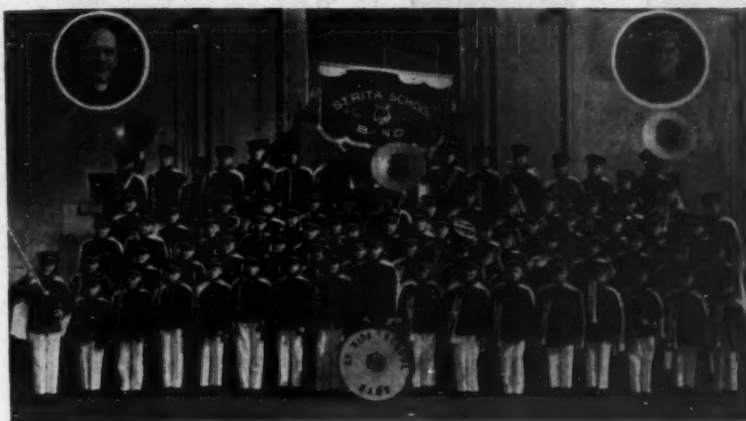
The band played three numbers, the first being "Festival March," the new composition of Director Kalember; second, "Hymn and Processional" by Busch; and last, "Light Cavalry Overture" by Suppe. The band rated "excellent"; the brass quartet rated "very good"; and the string quartet, "good."

At the massed band concert in the evening, Donald McMeekan of the Traverse City Band was selected for solo trumpet position.

Traverse City High School is proud of its band and director, and are assured of future victories.



The Largest of All Chicago Parochial School Bands



Averaging from eighty to ninety-five members the St. Rita School Band has the distinction of being the largest Catholic School Band in Chicago. For the last four years the band has been the largest to enter the Catholic contests. There is also a second band and an orchestra almost as big as the first band.

Being that large has been no handicap, for the band rates high, having

won two first and two second places in Class A in the last four years.

Clad in their stately black and white uniforms these boys present a very smart appearance, and perhaps, should we say, a little elderly even though most of them are short of stature.

Encircled in the upper left hand corner is Rev. Father Green, Pastor of the Parish, and in the upper right hand corner is their skilled and most competent director, Mr. Guido Mattei.

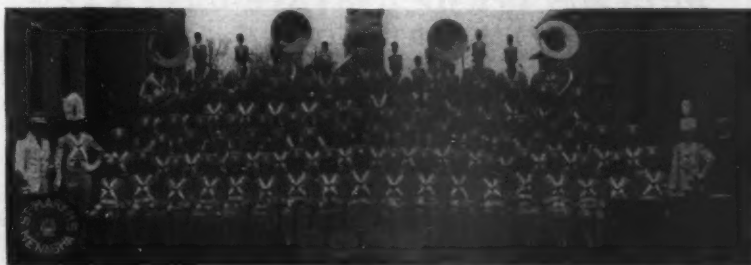
Class Instruction Proves Successful at Grand Junction, Colorado



Classes of instrumental students, who have had no previous experience or private training, are rapidly increasing in all parts of the country. This young group of violin students of Grand Junction, Colorado, posed for this picture immediately after a very successful recital on June 10. They are being taught by Lawrence Sardoni, through class instruction only.

Mr. Sardoni adapts to his own classroom teaching all the fine points of violin instruction, makes the lessons in music more appealing because of the social contacts, and lessens the price of

tuition to a point within the reach of homes of very moderate circumstances. In class recitals he demonstrates fully that the instruction is a success from every point of view.



Ohio Band to Get New Uniforms

Rumor has it that on or about October 15 the West Senior High School Band of Columbus, Ohio, will be completely outfitted in a brand new seal brown cap and cape uniform. What a relief! Prosperity finally made that corner.

There will be about sixty uniforms on the order in three sizes, large, medium, and small. The material used in their making is to be of the best broadcloth, cravanetted, and good satin linings.

Bids from uniform manufacturers are now being received as Mr. Hutchinson, the director of the band, expects to let the contract October 1.

News Reporters, Please!

News or jokes, it's up to you! I want the news and you want to read it. Come, let's get going for October is almost here.

The man who deals in sunshine
Is the man who gets the crowds.
He does a lot more business
Than the one who peddles clouds.

St. Mary High School Band; Conquests—Unnumbered

(Picture Below)

Helping to double the population of the little town of Wisconsin Rapids at the Wisconsin State Contest this spring was just one of the incidental things that the smartly uniformed St. Mary High School Band, Menasha, Wisconsin, was accused of.

As a Class B contestant the band was rated in Group I together with four other bands. And when it came to showmanship, the band narrowly escaped winning first place by giving a very spectacular parade performance. They placed second in this exhibition. Galen W. Unser, in cooperation with his assistant, Rev. Jos. A. Becker, directs the organization.



These Men Endorse the Martin—
Above, Thomas F. Darcy, Jr., Cornet Soloist
Associate Leader, United States Army Band



E. C. Moore, Director
Appleton H. S. Band
Author, Moore Band
Course



Arthur S. Witcomb
Cornet Soloist and Asst.
Leader U. S. Marine
Band



Chas. Secret, Cornetist
Paul Whitman's
Orchestra

The New "Concert" Cornet "with the Singing Tone"

Speaking of the new Martin "Concert" Cornet, Lieut. Thomas F. Darcy, Jr., Cornet Soloist and Associate Leader of the United States Army Band, says, "It has a big 'luscious' tone—yet one can produce a pianissimo without losing that 'singing' quality which distinguishes it from all other cornets. The tuning is the best I have ever encountered, and its seemingly unlimited tonal possibilities should prove a special advantage to players who want to get volume, without sacrifice of quality."

There! That's an unbiased opinion of the new Martin "Concert" Cornet by one of America's greatest cornetists. Mr. Darcy puts his finger on one specific reason why this is the Cornet for the school musician, "volume, without sacrifice of quality."

But there are many other reasons, endorsed by school Bandmasters and Cor-

netists well known to every reader of this magazine. We want every school musician, every Director, to know these facts. We've a lot of things to tell, and show you, about this new instrument that is really new. Send the coupon today, and also see the instrument at your local Martin dealers. No obligation. Just get the facts. We are expecting to hear from YOU.

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Carl A. Aarseth—1912-1932

The drumming fraternity lost one of its most talented disciples in the death of young Carl Aarseth, nationally famous drummer and drum instructor, when a careening automobile out of control, plunged over curb and sidewalk to crush him against a building, on the evening of May 28, 1932.

Early recognition came to him as the National High School Rudimental Champion at Flint, Michigan, in 1930. He had the talent, the ambition, and the love for the art that is given but to a chosen few.

At the age of eighteen his teachings were valued and respected by members of the famous Drum section of the Commonwealth Edison Post American Legion, composed of men nearly twice his age. He was also instructor for the Chicago Board of Education Legion Post Corps, and a task that he loved perhaps above all, the instruction for the drummer boys of his former band of the Austin High School. Carl had just arrived at the threshold for the greatest honor the Drum world can bestow. He was ever willing to learn more; eager to help and improve others; bright, alert, and keen. His heart was in every phase of drumming activity.

Let the drums beat a muffled roll to mourn for a drummer boy crusader and sincere friend.

Oddfellows Are Entertained

Just recently members of the Junior Symphony orchestra of Rochester, New Hampshire, visited the Odd Fellows Home at Concord, and gave an entertainment for the pleasure of the residents there. Cornet solos were played by Edwin Young, Jr., Kenneth Foss and Leon Chapman. Margaret Stacy entertained with her violin and Leon Wormwood rendered a trombone solo. Several other solo numbers were rendered after which the orchestra, under the direction of Mr. J. E. A. Bilodeau, played a few novelty numbers and patriotic airs.

Coming in Early

"What time is it, my dear James?"

"My Sweet Irene, it is but a quarter of twelve."

"Liar! the clock strikes three!"

"But, Light of My Life, is not three a quarter of twelve?"

◆ Book Reviews ◆

Stories of Favorite Overtures

BY EDWARD MELTZER

Meltzer Publications, Chicago

If you, as a school musician or perhaps a director, are not familiar with the stories of several of the favorite overtures, the required numbers in particular, it would be well for you to study up on them a bit.

In the hope that the enjoyment of these universally beloved works might be increased, this booklet presents the stories of twenty-five of them, as well as brief biographical sketches of their sixteen composers.

The overtures treated were chosen on the basis of their popularity, their adaptability to both band and orchestra and the amount of interesting material available concerning them.

The contents have been limited to the works of the composers whose names begin with one of the first thirteen letters of the alphabet, it being planned at some future date to publish a second series which will deal in similar fashion with the overtures of the remaining composers.

Music and Romance for Youth

BY HAZEL GERTRUDE KINSCELLA

R. C. A. Victor Co., Inc.

"Know thy music!" What a great sphere that one phrase suggests. Whether we will or no, music is now "In the Air," in every social function, in every part of our daily life. Never before has it mattered so much whether one appreciated or understood music, but now life is so full of it that not to be familiar with the world's best music literature is to consider one's self uncultured and uneducated. That we may better appreciate and understand music, Miss Kinscella has woven for you in her story, "Music and Romance for Youth," a romantic tale of the beginnings of music of all nations.

The course, which is composed of three parts, is intended for study in the entire six semesters in Junior High School. Each part is, in turn, divided into sixteen separate chapters, one lesson each semester being planned as a review of preceding chapters.

In conjunction with the daily lesson, it is suggested that especially adapted records be chosen to illustrate the chapter topic.

As a part of each chapter outline, there are detailed suggestions for intensive study and listening.

To those "Juniors" in music, though possibly older in years, this book should furnish a practical introduction to more advanced studies.

Musical Theory—Book I

BY ARTHUR OLAF ANDERSEN

H. T. FitzSimons, Publisher

If the subject of musical theory is presented in a way that will hold the attention of the student, the child mind is very receptive and will grasp the points presented very easily.

With this thought in mind, the author of this book has set forth a series of forty short lessons in theory designed for ruled blackboard work.

The lessons take up in detail the staffs, varieties of time, scale degrees, intervals of all kinds and their measurements, and the formation of triads.

Although the teacher will find that these lessons require no extra application to the subject, the ruled blackboard is necessary, as the entire benefit to be derived by the student will be through the visualization in large music symbols the thoughts presented.

Sight-Singing

BY D. A. CLIPPINGER

H. T. FitzSimons, Publisher

In the making of a true musician, a vast amount of rightly directed effort is one of the most important factors.

Music makes its appeal to the ear but the eye must be trained to follow its system of visible signs and notations. In other words what one hears he should be able to represent to the eye. The student must also be able to establish a feeling of rhythm when he looks at the notes.

This treatise on "Sight-Singing" by D. A. Clippinger undertakes to show the student how to lay a foundation for the right kind of musical thinking, thus eliminating any otherwise wasted effort.

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Tonality is stressed, in particular, for it is the feeling of tonality, according to the author, that is the basis of musical thinking, or in short, the relation of all tones of a key to a keynote. The singer must think each tone as he sings it.

Harmony, intervals, the chromatic scale, and transposition are discussed in detail with pages of illustrations.

Statements from various people who have mastered the book have already proved to the author that it has given them the self-confidence in reading music that they had always hoped to have. Rightly directed efforts had solved their problem.

Making an Orchestra

BY DOROTHY B. COMMINS

The MacMillan Co., Publishers

You wanted to ask someone about the instrumentation of an orchestra and the players' locations but you felt that ignorance of this sort was not to be displayed. Well, don't bother now—for here is a picture book that will tell you all about it, and best of all, it can be understood by the whole family, from grandpa down to the little tots.

On the frontispiece is a full size page picture of the Philharmonic orchestra in full swing under Toscanini. Further on is the introduction, and then the illustrations of each and every instrument together with a brief text under each.

In addition to this material there are pictures of the instruments and the men playing them, which may be cut out, if you wish, and placed in position on the big chart at the end of the book. This will enable you to see more clearly, exactly, how each instrument is arranged and played. The author's intention was that this book should really help you to enjoy and understand the next symphony concert you attend.

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Jamaica Plain, Mass.

Music Teacher: What is the motive in that composition of Tychinosky's I just played?

Student: Sounded like revenge.

"Hey!" roared the constable. "You can't swim there!"

"I know I can't!" shouted the unlucky canoeist. "Help! Help!"

A pretty girl fell overboard, and her lover with her on the excursion, leaned over the side of the boat as she rose to the surface and cried, "Give me your hand!"

"Please ask father," she answered, as she sank for the second time.

"Hurrah; five dollars for my latest story!"

"Congratulations, young man. From whom did you get the money?"

"From the express company. They lost it."

Judge—You have been sentenced nine times for picking pockets. What did you get last time?

Accused—Only 50 cents and a key, sir.

Amusing at Least

1st Hayseed: We've got a goat without a nose.

2nd Ditto: How does it smell?

1st Hayseed: Terrible!

Man at the Gate to Boy: Is your mother home?

Boy: You don't suppose I'm mowing this lawn because the grass is long, do you?

Diner: Here, waiter, tell the orchestra to play "Carmen" while I eat this beefsteak.

Waiter: Yes, sir, but why?

Diner: I want to hear the Toreador song; I feel like a bull-fighter.

A dear old lady had returned from her first visit to France. "What impressed you most?" she was asked.

"Well," she replied, after a moment or two of thought, "I think it was the French pheasants singing the mayonnaise."

A small Kansas boy was saying his prayers when his mother happened to overhear one petition.

"And please, God," he was saying, "make Boston the capital of Vermont."

"Why, Tommy," asked his mother, "what in the world made you ask that?"

"Because," he answered, "I made it that way in my examination paper today, and I want to be right."

First Boy: My father dug out the Mississippi River and threw up the dirt and made the Rocky Mountains!

Second Boy: That's nothing—you have heard of the dead sea, haven't you? Well, my father killed it!

On the concert program of one of the larger orchestras, not so many weeks ago, was Beethoven's "Leonore" overture, the two climaxes of which are each followed by a trumpet passage offstage.

The first climax came, but not a sound emanated from the trumpet.

The conductor, considerably annoyed, went on to the second. Again there was silence.

This time, the overture being finished, he rushed into the wings. There he found the trumpet player still arguing with the house fireman.

"I tell you, you can't play that thing back here," the latter was saying. "There's a concert going on."



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For the pianist, here is a "doubling" instrument which requires no tedious practice. Within a week or so he can play it creditably. Within a couple months, he can play it practically as well as he can the piano. In fact this amazing invention paves the way to easy mastery of this delightful instrument for *everybody*.

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I Champion the Horn

(Continued from page 10)

the right notes. If the pupil's lips are not too heavy, if his teeth are good, and if he has a musical ear, he should not hesitate to play this instrument. With good teaching he will be successful. During my long years of teaching, I have had but two disappointing pupils.

Recently, a grammar school in the vicinity of Chicago (Wilmette, Ill.) purchased all kinds of instruments for the boys to play, in order that the students might become familiar with the various musical sounds. My two horn pupils of that school, both thirteen years of age, are now proving to the doubtful that even the tricky French horn can be mastered at such a young age. Both play very well.

The French horn is today the most progressive instrument. It blends with the strings, woodwinds, and brasses so beautifully that modern composers are demanding more of it today than was ever imagined not so many years ago.

Directors of bands and orchestras: If you want a full sounding organization, use French horns. Select your pupils intelligently, and start them correctly. The proper mind, lips, teeth, mouthpiece, and instrument are important. It is well to remember these fundamental principles:

1. Demand a perfect attack at all times.
 2. Watch the tone quality for softness, and finally bigness; the right hand properly placed will regulate that.
 3. Be sure that the student with an easy, high embouchure will take the first chair, while the one with a big, low register plays the fourth.
 4. Observe strict rhythmical playing, especially in exercises.
 5. Do not let the student "push" any note; "pushing" and a crescendo are two entirely different things.
 6. Encourage quartet playing; a well-played and balanced quartet is an unusual treat. There are plenty of quartets published.
- May I say again that the development of the playing of the French horn



If medals have anything to do with it, Frank Brouk, French horn artist and National solo winner of Harrison Tech., Chicago, must have cornered the market.

in school bands these last years has been intensely interesting and remarkable. The introduction of the double horn quartet of the Senn High School Band (under my personal instruction) at their concert at Orchestra Hall, Chicago, in 1929, has shown the musical world what boys of high school age are able to accomplish. They made history.

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THE CUNDY-BETTONEY CO.
Jamaica Plain, Mass.

(Continued from page 16)

habitants. We will find music being performed for the true joy that music should afford and we will discover that this true joy will be derived from the best literature of which music can boast.

Each school year will graduate thousands of young, well-trained performers of the various band and orchestral instruments who will join mature and established organizations and before we can begin to realize it, America will assert itself as a great, if not the greatest, musical nation in the world. This is bound to happen!

Indeed it is a happy fact that America is becoming decidedly music-minded. Where formerly only a short and haphazard singing period constituted the musical program in the school, we now find glee club rehearsals, group and body choral rehearsals, band rehearsals both in group and body, orchestra rehearsals, class instruction in piano and violin, operetta rehearsals and then, finally, concerts, contests and assembled orchestra, band and choral bodies in public performances being directed by the most distinguished conductors in the country. And what compositions do we find listed for performance? We are not surprised to see among others such names as Bach, Beethoven, Mozart, Tchaikowsky and Franck represented by their important works and performed from the original versions rather than from simplified or curtailed arrangements. And all of this progress has been attained in a dozen years!

After considering this, is it not exhilarating to stop a moment and speculate upon what can and probably will happen? What a wealth of musical literature these youngsters will have assimilated in these coming years! What thrills and joys will be theirs through this knowledge. But it will all entail hard and patient work, not alone on the part of the supervisors but upon the youngsters as well. But they all will be equal to and ready for it, for, having seen the vision of possibility, they will not be satisfied until the mirage upon the vast musical desert of American music has become an actuality and our country stands firmly and brightly in the eyes of the world as a musical nation equal to any other that has been built upon a slower and calmer tradition. The growth will come much quicker to our land because it will be signalled by the bursting of pent-up emotions that, until now, have had no outlet; but, once the obstructions are removed, watch the flood of advancement in musical endeavor!

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April 26, 1932

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My bands have just returned from Washoe where the senior band won first place in class "B" and my junior band second place in the Junior High School division. Six of my soloists won first place in the senior division and six in the junior division. You will be interested to know that more than half of the instruments in the junior band and many in the senior band are Pan-Americans and are giving very satisfactory service. I am at present urging all members of my junior band to equip themselves with Pan-Americans as I believe them to be the best moderately priced instruments on the market.

Joe Barryman
Supt. Instrumental Music,
Tearkane, Texas Public Schools



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We Are Making America Musical

Vincent A. Hiden

Olympia, Washington

(Picture on page 2)

THE boy who was so well liked at his "Alma Mater" that the musical organizations not only starred him three years on the Men's Glee Club, but made him travel with the Women's Glee Club for two years, as well, was none other than the director of music in the Olympia, Washington, Public Schools, Vincent A. Hiden.

He was director of the "Associated Students Pep Band" for two years; director of the "Associated Students College Band" for one year; and instructor of woodwind instruments on the faculty in the School of Music for three years. Needless to say, he alone, of the thousands of students who have graduated from the Washington State college, has held such places of musical distinction.

And the students of Olympia schools where he is now teaching have also come to like him so well that the number participating in the musical organizations has increased from approximately fifty to more than five times as many members since the fall of 1928. When Mr. Hiden first came to Olympia, the band alone had only twelve pieces. The membership has now reached fifty-three with a very complete instrumentation. The orchestra

has increased likewise in proportion and instrumentation.

Much of the success at Olympia, Mr. Hiden insists, must be attributed to the free music plan sponsored by Supt. E. L. Breckner whereby neither grade nor high school students are being charged for music instruction, their only expense being their instruments. This, together with a continuation of the support and ready assistance of the school board, service clubs, senior classes and the band parents, has been an invaluable aid to Mr. Hiden in making the Olympia schools music conscious.

Before coming to Olympia, Mr. Hiden originated and taught the band and other musical organizations at Kent High School, Kent, Washington, for two years. During this time he also organized the band at Renton, Washington.

Serving as Secretary-Treasurer of the Western Washington Band and Orchestra Contest for the last four years and also as a member of the Board of Directors of the National School Band and Orchestra Association the past year are just two of the more important offices which have been entrusted to Vincent Hiden in his half dozen or more successful years of instrumental teaching.



The Olympia High School Band, Olympia, Washington, of which Mr. Hiden is director, has now reached a membership of fifty-three and has a complete instrumentation.

The New American Maestro

By JAMES HUGHES JR.,
West DePere, Wis.

WITH a hurried glance of encouragement toward the solo violinist and a reassuring nod toward the woodwind section, Walter Damrosch, the renowned symphonic conductor, lets fall his shining baton to lead the New York Symphony Orchestra into the weird strains of Franz Schubert's "Unfinished Sym-

phony." As he directs the members of the orchestra deeper and deeper into the beautiful and harmonious melodies of this outstanding masterpiece, there is no impulsive dancing nor impromptu whistling on his part. Neither do the intent musicians provide an incessant, yet rhythmic, tapping of feet. The soul of the director is imbued with all the feeling and emotion of Schubert himself; the musicians strive to interpret the work as the composer did years ago—the entire group is transformed into an organization of inspired artists.

What a contrasting picture the present day dance orchestra makes to this living monument of true art. A flippant smile at a fair young co-ed, an indifferent "Ready, boys," and the "prince of jazz" carelessly gets the modern "artists" set in the rhythm of Irving Berlin's latest song hit or perhaps one of "Duke" Ellington's popular fox-trot overtures in "blue." As the trumpeter slumps down in his chair to render his own "hot" version of the chorus, the youthful leader does his impromptu dance in a supreme effort to attract the attention of the late "Flo" Ziegfeld's newest glorification who is coldly smoking a cigarette at a nearby table.

Such conducting is not peculiar to one or two leaders—it is the mode of presentation adopted by every orchestra leader in America. Of course, most of them present their own novel and unique styles of entertainment—"Rudy" Vallee croons love songs, "Ted" Lewis dramatizes modern ballads, and "Joe" Saun-

ders pounds the piano with one hand while he tips up a cocktail glass with the other—yet fundamentally, they all entertain the patrons of the popular night clubs in much the same way. There are none of the works of the "old masters" in their repertoires. Very few of them possess any appreciation of the smoothness and quality of the old serenades or the vivacity and animation of the stirring choruses found in the truly great operas. However, a new arrangement of "Meylenberg Joys" or Walter Donaldson's new love ballad im-

mediately attracts all of their attention. Always the new, always the novel—that is the by-word of every exponent of America's modern music.

Whether this desire for the new will eventually spell the ruination of the new masters is a question to be answered only by the future. But, whether Paul Whiteman will continue to reign over Walter Damrosch is a question to be answered only by the way in which these two combating kings are supported by the young musicians of the country—by you, the high school musicians.



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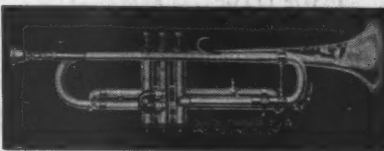
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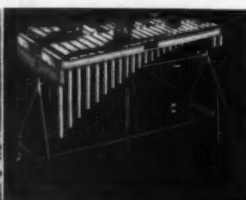
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The introduction of the
"Entry of the Gods into Valhalla."
Softly the reeds take up the strain.
Sweetly, as the pipes of Pan,
The flutes swing into the "Valhalla motif."

Gradually, sections join,
The crescendo is started;
The brasses plunge into the finale of the motif

With all their lungs a-stretching.
A grand pause—
Music as if from heaven itself—
It is the harp.

Once more the "Valhalla motif" enters,
But this is different—
It depicts trouble;
The tympani rumbles constantly,
Agitatedly the cornets
Enter the final chorus,
Determinedly the trombones
Join, they are fortified by the basses,
Majestic, crashing sound—
Vacant silence—

—Otto Zmeskal, Jr., Harrison High School Band, Chicago, Illinois.

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Food for Thought and Musicians

(Continued from page 17)

should never go with them unless they invite him, because he is usually considered as excess baggage. Never let a student think he is privileged to drag in late; one tardiness should be sufficient. Always be kind and sympathetic, yet firm in your demands. Do not expect the adolescent to behave as an adult, because many times he will behave much better. Last, but by all means not least, be a good sport at all times with your students.

When a game or concert is over check with your leaders to see that every student is ready to return home. When a student drives his private auto, the leader should demand that a member of the faculty or a parent of the driver accompany him. This will prevent any delayed arrival at home. If you check again when you arrive in your city, the trip will undoubtedly be a success. If everything went well on the trip, compliment the group and make it known among the school authorities. The next trip will move with less tension than the first if you lay your plans thoroughly.

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In nine out of ten high schools today the student is not impressed with the value of the other fellow's property. It is not safe to leave your horn lying on a chair while you attend to something else. This should not be true. Young people must be taught the value of the other person's property as well as their own. The high school orchestra or band director must do this. Demonstrate to the students the art of walking through the pit without knocking a half dozen instruments on the floor. The student may not think to be careful because he is in such a hurry to get seated to play. If this matter is taken up at the beginning of the year you will eliminate much sorrow and distress for both yourself and the pupil.



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CINCINNATI, O.

Who's Who

This Month

Edmund W. Lienke

Jackson, Minnesota

Is Elected to Our Hall of Fame

PICTURE ON FRONT COVER

FORTY years ago A. F. Lienke, a shoe dealer of Alma City, Minnesota, conceived the notion that playing a cornet would be a hobby well worth following. In a very short time Mr. Lienke became so proficient on the instrument that he was invited to play solo cornet in the most prominent bands of the district in which he lived. A few years later, the A. F. Lienke Concert Company made its debut. Comprised of Mr. Lienke and his three children, this organization traveled quite extensively and is well remembered by many of the musical Minnesotans of that day.

Time intervenes and we skip a generation which brings us down to the National Solo Contest at Marion, Indiana, this last spring, where Edmund Walter Lienke, grandson of "A. F.," was judged one of the most outstanding boy cornetists in this country.

However, this conquest was not out of the ordinary for the Lienke family. In fact, it was expected by Edmund's immediate family and friends, for hadn't his grandfather and more recently his father been acclaimed the best cornetists in the vicinity in their time. Edmund's father, Walter A. Lienke, was the youngest son of the Lienke Concert Company group, and to him was given the solo cornet position. Right in line with his parents' ambitions, Walter took to the cornet as a duck takes to water. Throughout his career, he has played in several professional organizations, the most impor-

tant of which are: Roney Boys' Concert Company of Chicago; Bohumir Kryl's band; Lake Harriet Band; Como Park Band; Mayo's Rochester Park Band, and has done considerable playing in St. Paul and Minneapolis theatres.

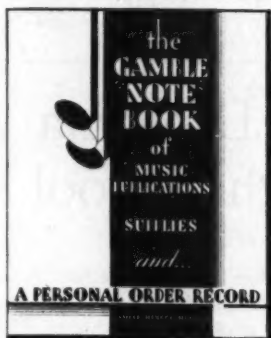
However, he let law push his music to one side; and now after several years as a successful lawyer, he also finds time to direct the Jackson, Minnesota, High School Band.

Keeping up the good family name is a rather difficult task when there is no professional talent in the house, but Edmund Lienke, the cornetist of today, has two generations of famous cornetists in the family whose names he dare not mar. But, judging from his record up to date, he is already far ahead of the game, and it may be that he even surpasses previous family records. At the early age of six, Edmund played cornet solos in public; at eight he could play "Honeysuckle Polka" by Casey with band accompaniment with the style, power and technique of an experienced adult performer. In 1927, when he was ten years old, he won first in the District High School Contest, and was announced winner of the Minnesota State Contest in competition with several young men twice his age.

Both Edmund and his father, it is declared, have a standing invitation to play over WCCO, and this winter it is probable that these two artists, father and son, will be entertaining millions over the air.

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A Lesson on the Flute

(Continued from page 7)

be played pianissimo for the full four beats.

Play this tone several times. Do not start it with a heavy attack, as we want the same volume and quality for the full duration of the sound. A relaxed position will help.

Now try the same B \flat in this manner

and let us see what happens. Are you sure that your tone did not sharpen in making the crescendo? If you simply forced more air across the mouth hole it must have sharpened considerably. This proves to us that "when forced without a change of embouchure the flute tone raises in pitch.

Let us try it again. This time we will gradually direct the air current deeper on the side of the mouth hole as we make the crescendo, and very slowly raise it as we gradually soften the tone to a pianissimo. As the crescendo is started the lower lip will begin to cover a little more of the mouth hole reaching a coverage of one-third at the fullest extent of the tone then moving back slowly to its original position. The head will incline very slightly downward on the crescendo, lifting again on the diminuendo.

Sounds easy. Did you do it without changing the pitch?

This head movement is so slight that anyone watching you practice would hardly notice that your head really moves. It is only a simple means of making sure that the lower lip changes its position as required. If overdone, the result will be anything but a benefit.

Some flute instructors prefer to teach "rolling" the flute in and out on the lip instead of the head movement. The same result is accomplished by either method, but I believe the head movement is easier to learn and less liable to be overdone.

After playing the tone several times in this manner, and holding an even pitch, we will play the same B \flat but will start it forte and gradually reduce in volume to pianissimo. To accomplish this we must cover one-third of the

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mouth hole in starting the tone and slowly go back to the natural position barely covering one-fourth of the hole. The head moves from a very slightly downward position back to head erect, perhaps moving as much as an inch. To reverse the attack (pp to ff) we merely reverse the manner of doing it.

Now play the tone several times, pp, mf, ff, and each tone sustained only one beat. It is not at all easy to do without changing the pitch of the tone. Practice playing the octaves in this manner, also. These exercises will require a great amount of patience and practice.

Close the lips a little more and increase the volume of air for the middle register, also directing the air current slightly higher on the side of the mouth hole. In playing the upper tones the lips are practically closed, though in a relaxed position at the center, the air current being directed still higher.

Every tone in the flute register from low C to high B \flat should receive the same careful practice given the second C. I have omitted the high B \flat and C because it is very difficult to produce these two tones in tune when playing pianissimo. The high B \flat is quite liable

(Continued on next page)

Should a Music Diploma be Offered in High School

(Continued from page 5)

music to carry fewer academic subjects and devote more time to music even though it were necessary for him to stay in high school five years in order to

who does not appreciate good music has an unbalanced education. The place to teach music is in the public schools—not as an extra curricular activity, but



The Whiting (Ind.) High School Band which, under the direction of Mr. Lesinsky, placed second in the Indiana State contest this year.

complete his academic work. This academic work is necessary and should be completed.

A well balanced diet is good for your health. So a well balanced education is good for your happiness and success. Music is so omnipresent that the person

as a part of the regular school work. The business of a public school, however, is not to turn out professional musicians, ready for work, but to balance the student's educational diet with music so that he might enjoy life more abundantly.



Under the direction of Mr. Lesinsky the Whiting High School Orchestra captured first place at the Indiana State Contest, 1932.

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to be flat, but there are ten different fingerings to overcome this difficulty.

Let me enumerate the exercises given in this article, each one to receive at least four full beats or eight beats if you have learned the secret of proper breathing.

1. Piano throughout with a clear natural tone and without a waver.
2. Commencing forte and gradually diminishing to pianissimo.
3. Commencing pianissimo and gradually increasing to fortissimo.
4. Commencing pianissimo, increasing gradually to fortissimo, then diminishing slowly to pianissimo.

These four little exercises will require the best that is in you, and will not be mastered in a week or even a month. The playing of technical passages is easy when compared to sustaining high A pianissimo. With careful practice, however, and an ear always on the alert, you may learn not only to play in tune but with a quality of tone you have always wanted to believe belonged to the flute. Always keep the tone full and round, even when playing pianissimo. A beautiful tone is of far greater value than a tremendous technic.

Careful application of these principles in your every-day practice and rehearsal will, I am sure, be of great benefit to you.

Now just a word to the really advanced player. I refer to you first chair flutists in the best A and B organizations who have had the benefit of several years of study with a good flute instructor—you fellows who come home from solo contests with gold medals.

This article was not aimed at you.

I do hope you found it of interest, however. Undoubtedly most of it sounded familiar.

As first flutist, you are held more or less responsible for your section. Are you helping the other players who have less experience and need your assistance and kindly criticism? They will have your responsibility soon and need the preparation.

Allow them to bring their problems to you. Help them in ear training and watch their intonation, attack, and style. Encourage the playing of duets, trios, and quartets, as it will be of immense benefit to them, if properly supervised.

One more thought and I'll be finished. This one goes for all of you.

Don't forget about that mirror!

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t. p. b. t. you might be the lucky winner of a sheet of our cellophane sheet music—you never have to turn the page, you can see right through for the next one.)

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Ellabelle Leonhardy of Carbondale, Colorado, has been added to our list of Agents. Go to it, Ellabelle.

Same goes for W. L. Glenn, Jr., of Cortez, Colorado.

Are you still with us, Hughie Mabie, Stanton, Nebraska?

Even though Ralph Vincent Carlson of Aberdeen, South Dakota, has played in his last high school contest, he is still our Sub Agent. In his last letter to me he says he is going to get every sub in Aberdeen, and even more.

(Satisfied about the "K," R. V. C.?)

What has happened, George Huntington? Surely you have collected the ten subs for "The Music Conductor's Manual" from the music students in Burlington, Vermont. Let's hear from you.

How about it, Elizabeth Richardson? Are you going to be one of our Agents in Oberlin, Ohio? It's a long time since I've heard from you.

Edward Rock of Charleston, West Virginia, is also "that way" about drum majoring.

Agents! If you ever cross wires with Earl G. Gary of Flint, Michigan, or Edward Shannon of Schenectady, New York, please tell them to get in touch with me and to be sure to send their local address. Have subs waiting for them.

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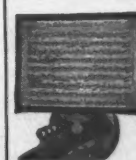
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Summer Festivals

(Continued from page 11)

fair to become even more popular than the now famous Music Week.

Take the Central Illinois School Band Festival held in Peoria on August 24 as a fair example. President McAllister's championship band gave a concert on the Court House lawn on the evening preceding the festival proper that fairly shocked the people of the community with the thrill of its brilliancy. Commenting on this concert, one writer says, "we had never heard such school band music in this city. Many could not have believed without actually hearing the concert, and seeing the boys perform, that such a magnificent thing could be done by a school band."

Next morning the Joliet Band led a parade of twenty-five other school bands through the streets of the city, culminating in a massed performance in the Court House Square. At the basket picnic which followed, 1,800 bottles of pop and literally tons of ice cream disappeared.

And there were other concerts in the afternoon in which the Y. M. C. A. Band and the Chillicothe School Band united under the baton of Mr. Saxton. There were marching and drilling events. And the people of Peoria have since so inundated promoters of the festival with letters of praise that it has been definitely decided to make it an annual affair.

This little story, particularly of the Peoria event, is told to you that you may know you do not have to be in a great urban city to have a successful music festival. An event of this kind stimulates public interest in band and orchestra music and serves to illustrate to the home folks that instrumental music in the schools is not a fad nor a frill, but really something very fine and lovely, paying big social dividends to a wide range of people.

Every town that has a school band or orchestra should have a music festival next summer. Every school Band Director, every school Orchestra Conductor will do well to make a mental note of this suggestion right now, as one of the things he, or she, must put over next vacation. And it would be a smart thing

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for every school musician to make it a part of his personal business during this winter to keep the idea alive at home, on the campus, in the rehearsal room. And whenever your interest lags, think of those ice cream cones.

If you want any ideas, don't hesitate to write the school Bandmaster in Peoria, or Kankakee, Illinois; Elkhart or Fort Wayne, Indiana; or any of the hundred towns where music festivals took place this summer. And, of course, don't hesitate to write your one and only SCHOOL MUSICIAN if you want help.

But before we close this brief sketch of the new summer fashions in school music, you might be interested to hear of the independent school band contest held in New Orleans, Louisiana, last spring. This event took place on May 27, and as an achievement for school music, at least as far as local people are concerned, it was equal to a National School Band Contest.

The events held in the great Loyola University Stadium attracted 12,000 spectators.

It was a city-wide contest in which fifteen public and parochial schools participated. The Samuel J. Peters High School Band won the grand prize of a free vacation to the gulf coast and the Class A prize of \$200. Fortier High School Band won second place in the same class.

The Jesuit High School placed third in Class A. The bands were graded by percentage, a system now abandoned in our State and National Contests.

In Class B, St. Aloysius College Band took first place, and in Class C, for elementary schools, the Redemptorist Parochial School Band took first.

There were also twenty-nine prize awards in the solo contests. This was one of the most successful unofficial contests ever conducted in the south.

All in all, the summer of 1932 will go down as an eventful one in school music. Through these great music festivals and through the increasingly popular court yard concerts now common to almost every town and village having a school band, parents of our young musicians are beginning to appreciate and enjoy the practical side of instrumental instruction in the schools. And it won't be long before the high school bandmen, who are doing the entertaining today, will be starting their own little Johnnies and Marys off to school with books, but certainly a

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A Ten Dollar Lesson in Trumpeting

(Continued from page 14)

the mouthpiece because that has nothing to do with it. It is simply by having his lips in that position, he is able to control the tone to greater advantage. However, this brings up a point of utmost importance which should be discussed before going further.

There is no question but that the greatest difficulty that the average cornet player has is his high tones and endurance. He is continually struggling against these two handicaps and if he is able to overcome them, it simply means the difference between playing easily and enjoying the playing and making a difficult job of it which could not be considered enjoyable in any way.

If the player intends to use absolutely no pressure, he is going to run up against a situation which will make it difficult to obtain results which are satisfactory. This writer has listened to a large number of cornet players and those who use absolutely no pressure sacrifice tone quality. The instrument may explode some of

of a good many cornet players and teachers, but it is nevertheless true, and we must look facts in the face. If the player will use just a little pressure on his upper lip so that only the embouchure, which he has spent many years in developing, will produce the tone then he will avoid that objection to the no-pressure system in producing the proper quality of tone; but when I say use a little pressure I do not mean extreme pressure, and then what little pressure is used should be only on the upper lip, while the lower lip should be free to control the pitch of the tone in the various registers.

In closing, I will leave you a rule to follow which you will find of genuine value if you put it to use. Use the least possible pressure on your upper lip and less than that on your lower lip. Then forget about what is to happen to your lower lip because you cannot control the tone in any other way than the proper way if you eliminate the mouthpiece pressure.

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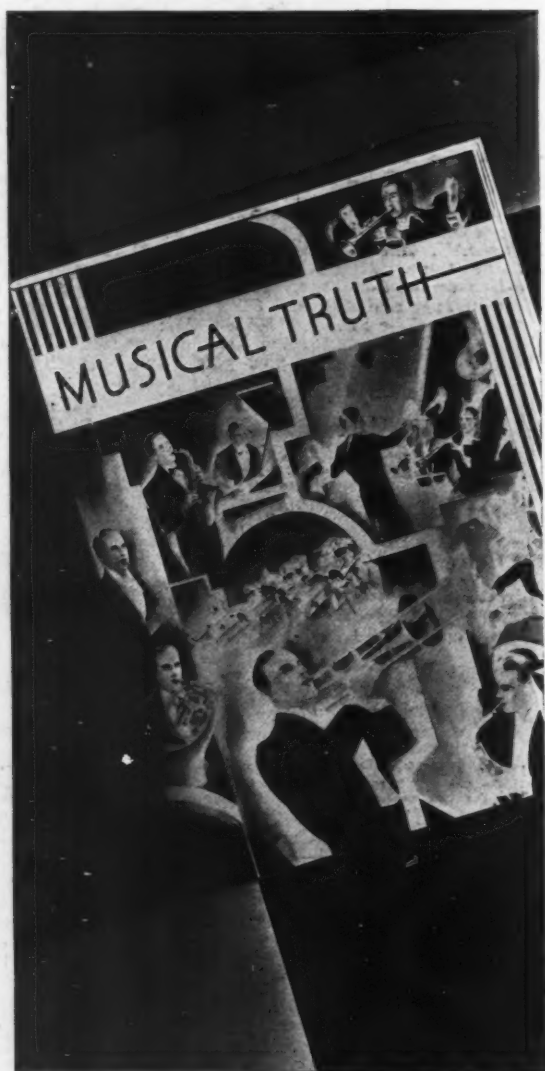
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